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MAR 22 1928

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APPLIED ART

# The ART NEWS

An International Pictorial Newspaper of Art

DECORATION  
ART AUCTIONS  
RARE BOOKS  
MANUSCRIPTS

Vol. XXIV—No. 24—WEEKLY

NEW YORK, MARCH 20, 1928

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

## Huntington Buys Records of the Spaniards in Peru

Collection Consists of Original  
Signed Documents of the Con-  
quistadores, Together With Orig-  
inal Signed MS. Royal Decrees

LONDON—Mr. Henry E. Hunting-  
ton has purchased from Messrs. Maggs  
Bros., for his public Library and Art  
Gallery at San Gabriel, California, a col-  
lection of original signed documents of  
the highest historical interest concern-  
ing the Conquest of Peru by the Pizar-  
ros, the rebellion of Gonzalo Pizarro,  
and the pacification of La Gasca, to-  
gether with the original signed MS.  
Royal decrees. Although these docu-  
ments are not primarily of English im-  
portance, their historic interest is al-  
most as great for English as for Amer-  
ican readers. Indeed, from its special  
point of view the transaction is one of  
the most noteworthy of its kind in re-  
cent years.

The historic importance of the collec-  
tion (purchased from private ownership  
in Spain) will be realized at once when  
it is stated that Prescott's classic "His-  
tory of Peru" was based on Pedro Pizar-  
ro's manuscript reminiscences of the  
events, written 40 years after they had  
occurred, whereas this collection, which  
covers a period from 1537 to 1580, con-  
tains the original letters, decrees, and dis-  
patches which actually passed between  
the historical personages concerned, and,  
so far as can be gathered, these docu-  
ments were either unknown to, or un-  
examined by, Prescott, whose story, it  
is true, only comes up to 1550. It may  
be, therefore, that when these original  
documents are fully transcribed and pub-  
lished much of Prescott's work and of  
other histories of Peru will have to be  
revised.

The collection consists of the original  
signed documents to and from the Con-  
quistadores Francisco, Gonzalo, Pedro,  
and Hernando Pizarro, Diego de Al-  
magro, and the Pacificator La Gasca.  
La Gasca's documents were added to  
the Pizarro *dossiers* when he seized the  
latter at Lima, after the defeat and exe-  
cution of Gonzalo Pizarro, in 1548. La  
Gasca himself handed these papers in his  
own lifetime to Calvete de Estrella, who  
worked on them for his biography of La  
Gasca, and since that time they have  
been in the possession of private own-  
ers. The collection is still in its original  
binding of old vellum in two volumes of  
1640 folios, or over 3,000 pages; and  
many of the pages still retain the seals  
used and some of the sprinkled sand  
with which the ink was dried. Some 70  
years ago the MSS. were transcribed in  
a legible hand and bound in two thick  
volumes, and of these a full summary  
has been made by Miss Sarah de Laredo.  
Some 600 names are mentioned in the  
correspondence. It is only possible here  
to epitomize briefly a few of the leading  
features.

In addition to the original records of  
the earliest history of Peru, from Fran-  
cisco Pizarro's civil war with Almagro  
to the pacification of the country by La  
Gasca from Panama, after Gonzalo  
Pizarro's rebellion, there is also the orig-  
inal relation by Pedro de Valdivia, the  
conqueror of Chile, of his conquest of  
that country. There are also the orig-  
inal Royal decrees from the Emperor  
Charles V., Phillip II. of Prince; the  
original documents, bearing the auto-  
graph signatures of the Conquistadores,  
Francisco Pizarro and Diego de Almagro;  
and dozens of letters from Gonzalo  
Pizarro to his officers, giving them in-  
structions before and during the great  
rebellion, signed letters from Pedro  
Pizarro, the author of the first MS.  
(Continued on page 4)



"POPE CLEMENT SAYING MASS AT ST. PETER'S"

Courtesy of The Wildenstein Galleries.

By FRAGONARD

## THE INTERNATIONAL EXHIBITION IS HERE

Not so many years ago, when in front  
of every well ordered house there stood  
a hitching post and a horse block, the  
lawns surrounding the houses were al-  
most always spotted with statues.  
There were dogs, stags, children hold-  
ing parasols from which water dripped.  
All were neatly painted with good white  
lead, and all of them were made of cast  
iron. They were homely to the point  
of ugliness, so homely and stiff and  
white that there was an unconscious hu-  
mor about them. Further, they were  
statues—simply. They made no more  
pretense to being "art" than the white  
stones or sea shells that lined the walks.  
And they were made of iron.

They stood before houses in which  
no interior decorator had set foot,  
houses which were built to give a maxi-  
mum of protection against the weather,  
disguising their strength with a froth  
of scrollsaw decoration. Within were  
red plush and horsehair, multitudinous  
tassels, gilded knick-knacks and over-  
flowing whatnots. The inhabitants of  
these houses were persons of strict con-  
vention, active vices and strong preju-  
dices, one of which had to do with art  
and artists. No artist, they felt, could  
be a respectable citizen and, though one  
might buy a picture to fill the space  
(Continued on page 3)

## SIR JOSEPH DUVEEN MADE TRUSTEE OF WALLACE COLLECTION

Sir Joseph Duveen has been ap-  
pointed a trustee of the Wallace  
collection in London. The ap-  
pointment was made by Premier  
Baldwin to fill the vacancy in the  
board of trustees caused by the  
death two weeks ago of Lord  
Carmichael, who had held the  
office for many years.

The tenure of office is for life,  
and this is the first instance where  
an art dealer has held an office  
of this kind in England.

The present trustees, in addition  
to Sir Joseph Duveen, are Lord  
Esher, Lord Dabern, Lord Lans-  
downe, Lord Lee and Sir Phillip  
Sassoon, M. P.

## REPORTED DISCOVERY OF A TINTORETTO

VIENNA—A Viennese picture restor-  
er is reported to have discovered a paint-  
ing by Tintoretto. After removing  
patches from a picture which had been  
restored he found underneath a half-  
length portrait, said to be by Tintoretto,  
representing a young man, with short  
crimped hair, wearing a white lace collar  
and a dark embroidered coat.

## FRAGONARDS SHOWN FOR HOSPITAL FUND

The exhibition of paintings and draw-  
ings by Fragonard which Messrs. Wild-  
enstein are holding for the benefit of the  
building fund of the French Hospital of  
New York, constitutes the first important  
collection of this great artist that has  
been shown in New York for many years.  
It shows Fragonard at his most resonant  
no less than in his more delicate and  
playful moods, shows how his brush  
could dance over the canvas, as in "La  
Bonne Mere," or sing, as in the amazing  
study "Pope Clement XIII Saying Mass  
at Saint Peter's," which we have chosen  
for reproduction. Looked at from an-  
other angle, it shows just how far he  
could carry a perfectly conventional por-  
trait of feminine loveliness. The por-  
traits of the Mlles. Colombe, in the hands  
of any lesser man, would have ended in  
the merest of prettiness. Fragonard has  
drawn out of his subject the last ounce  
of grace and loveliness, and yet, by vir-  
tue of a certain grandeur in his composi-  
tion, retained a sense of dignity.

A pair of small landscapes that was  
formerly in the Stroganoff collection can-  
not fail to attract the eye of the con-  
noisseur. The first, entitled "Vue d'une  
Villa Italienne," is painted with the great-  
est imaginable delicacy, the miniature  
group in the foreground set down with  
an ease and precision that was seemingly  
(Continued on page 4)

## New Policy Swings Detroit into Front (Line of Museums)

Opening of New Building in Fall  
Will Present Collections Enor-  
mously Enriched by Splendid  
Series of Recent Acquisitions

By GUY EGLINGTON

In my article published last week I  
tried to give a picture of the collections  
which Detroit boasted six years ago,  
when the old Detroit Museum was con-  
veyed by free gift to the city. For this  
forms the background into which the  
new acquisitions must fit.

First, then, a serious gap has been  
bridged, if not entirely filled in, by the  
purchase of two XIVth century Siene-  
se paintings, Madonnas by Guido di Siena  
and Segna di Buonaventura, while to the  
XIVth century school of Florence have  
been added a Crucifixion by a Master Un-  
named and a triptych, the centre panel  
of which, a Madonna with Saints, is at-  
tributed to Bernardo Daddi. Continuing  
through into the XVth century, a Maso-  
lino Trinity, a Madonna by Mariotto di  
Nardi and a panel from a predella by  
Domenico Ghirlandaio are important ad-  
ditions to the Florentine group, whilst  
examples by Andrea di Bartolo, Sano di  
Pietro and Sassetta, fill out the Siene-  
se. A panel from a predella by Perugino and  
a Pieta by Crivelli are the first im-  
portant examples of the early schools of  
central Italy and of Venice respectively.

Of these, there is little doubt in my  
mind that the picture which will come to  
rank highest is the Sassetta "Road to  
Calvary," which was formerly in the Carl  
Hamilton collection. Even making al-  
lowances for my own passion for this ar-  
tist, I do not believe that I exaggerate  
when I call it one of the most important  
Siene-  
se paintings that ever came to this  
country. The clarity of his color, the  
gentle rhythm of his contour, above all  
the marvelous faculty which Sassetta  
possessed of welding his forms into one  
indissoluble whole, bathing landscapes and  
figures alike in a light that is half a  
glow, yet cool and pure, set this picture  
in a class by itself. For my own part, I  
never cease to marvel how Sassetta, us-  
ing a minimum of accent and utterly  
eschewing the device of contrast, can con-  
vey such a sense of the fullness and flow  
of life. The mourners that follow Christ  
are portrayed with no slightest hint of  
violence, yet their grief is eloquent, their  
outstretched arms sing. And the hill be-  
hind, how simply set down. One pure  
tone, no more, and it is unforgettable, as  
the finest T'ang mountain is unforget-  
table. Of all western artists, Sassetta  
was, I think, nearest to the T'ang.

Next after the Sassetta I would place  
the small triptych which goes to join the  
Nuzi in the well nigh impossible task of  
representing XIVth century Florence.  
The insufficient light and heavy glass case  
which covers it in its present installation,  
in the old museum makes it exceedingly  
difficult to study it, and the reproduction  
in *The Bulletin*, which is the only photo-  
graph I have, is too small to be of much  
use. But it was undoubtedly a work of  
exceeding loveliness. The central panel,  
a Madonna enthroned with six saints, is  
remarkable especially for the light which  
floods it, dissolving the forms until they  
appear translucent. The wings are con-  
ceived with more dramatic power, the  
left hand wing portrays the Crucifixion  
being in strong contrast with the central  
panel. This contrast is especially visible  
in the figures at the foot of the Cross,  
the kneeling St. Francis and the standing  
figures of the Madonna, St. John and  
Mary Magdalene. Whereas the saints in  
the central panel are painted with gentle  
suavity, tall, gracious and relatively un-  
accented, the group on the left is most

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### DETROIT MUSEUM IN FRONT LINE

forcefully drawn, the volumes being emphasized by strong accents. I find it difficult to follow Dr. Valentiner in his attribution of the work to the year 1340. The central panel suggests to me a much later date and a master not directly in the tradition of Giotto. The left hand panel, on the other hand, suggests Giotto much more nearly, and could almost have been painted thirty or forty years earlier, if one can accept such a hypothesis.

Of the XVth century Florentines, a small predella panel St. Michael and the Angels Pursuing the Devil, by Domenico Ghirlandaio, is, if not the most important, to my mind the most satisfactory of the acquisitions. Highly spirited, both in conception and execution, it recalls vividly to mind works of far greater importance than itself. The Masolino I am inclined to find disappointing, the more since this great master is another of my passions. A Trinity of considerable proportions, it has fine passages, especially in the body of the crucified Christ and in the head of God the Father. But it is seriously damaged for me by the disproportion of God the Father's body. I can find little charm in his never ending draperies and the gold ground seems to me singularly devoid of depth. To my mind, the Madonna by Mariotto di Nardi, retadatore of the early XVth century, better expresses the period of transition.

Here, then, is a gap that remains to be filled. Fourteenth century Siena remains another. The Madonna by Segna di buonaventura, fine as it is, does not quite represent, or even suggest, all that Segna was capable of.

Judged by this standard, which I think is a fair one to apply, the Perugino predella, an incident from the life of St. Francis, is a peculiarly happy acquisition. The saint is represented in a raised dais bed in the centre of a rectangular room, in the corners of which are groups of monks, an old merchant and two women. The work is characteristic of Perugino at his very best, the design marvelously clarified, the figures spaced with astonishing ease. The Crivelli "Pieta" is not quite up to the standard set for the Venetian school by the Scripps Cima, being somewhat below what this strange artist could achieve in the luxury of grief. The expression is apt to be here somewhat forced; neither in design nor in detail does it quite flow.

Turning to the early Flemings one is so hypnotized by the Petrus Christus, St. Jerome in his Studio, as to be indifferent to the rest. Here is a painting that can well stand for a whole century and an entire school. The incision of its draughtsmanship, the magisterial control of light that brings the multitudinous detail into one clear focus, the depth and clarity of each and every tone, are things to marvel at. Here is a picture 8 1/4 inches high by 5 1/4 wide, and one could cut it into fifty parts and each part remain a masterpiece.

Of another exceedingly important early picture it is still too soon to speak. I refer to the triptych by Meister Wilhelm aus Köln which was purchased at the Castiglione sale and reproduced in THE ART NEWS of Jan. 30. None of the pictures purchased at the Castiglione sale had arrived when I was in Detroit, but from the reproduction I should judge that it represents the early German school almost as nobly and all-sufficiently as the Christus the early Flemish.

Coming down to Venice, which alone of XVth century Italy has so far been tackled, two recent acquisitions maintain, astonishing fact, an equal standard. The first is a ceiling by Tintoretto, which will only show to its fullest advantage when it is transplanted to the new building in the fall. I have unfortunately no photograph at hand to refresh my memory but retain an indelible impression of its power and majesty. The other is a triple portrait which Mr. Ralph H. Booth, the man who more than any other is responsible for the Institute's splendid activity, showed me in his home and which now hangs in the Recent Accessions Room. There seems little doubt that this group, one of the finest XVth century Venetian paintings that has come to this country, is the work of three hands. The girl on the left bears the unmistakable impress of Titian, the young man on the right, no less bespeaks Sebastiano del Piombo, whilst the figure in the centre, half obscured by the latter, suggests strongly the hand of Giorgione. Such a collaboration was considered until recently impossible. Utopian, but in the process of re-lining the back of the original canvas was revealed and behind each figure the name

of the artist mentioned was found to be written in an early hand. This is of course no proof, but merely evidence that tradition supports the three-fold attribution. And indeed looking at the picture no other solution seems possible. It is hardly credible that any pupil of one, or even all of these men, could so perfectly have counterfeited his master's style, and stolen his genius into the bargain. The juxtaposition of the figures moreover, with its hint of gaucherie, a gaucherie that finds no parallel in the individual figures, proclaims the absence of a single guiding hand. I live in hopes that Mr. Bernard Berenson will write about this astonishing picture in the near future. To my mind, it is one of the most fascinating canvases I have ever seen, and of course, from the Museum's point of view, absolutely priceless.

The sculpture collection was somewhat neglected in the early years of the Museum's development so that an enormous amount remains to be done in this direction before its various phases can be said to be adequately represented. But in the last few years a splendid start has been made. The first thing that caught my eye as I entered was an archaic Greek head of a bearded man representing Kore, superbly sculpted and profoundly impressive by virtue of its weight and the happy handling of its bold masses. Especially fine is the manner in which beard and hair and the laurel that binds it are carved in a single rhythm, on the same plane and of a piece with the smooth surfaces of the face. Mr. Poland suggests that the head is Eastern of Vth century B.C. Ionic workmanship. Certainly a stronger foundation stone for the classical department would be hard to find. The other Greek piece which most nearly comes up to this ideal is a draped female torso, Attic, of the IVth century B.C. The Institute has likewise recently acquired a torso of Aphrodite of late IVth century or early IIIrd, which I find somewhat disappointing.

The schools of Siena and Pisa are very happily represented by a Madonna by Tina of Camaino, a bas relief, Madonna and Child with Angels by Giovanni di Agostino and an Entombed Christ in high relief in the style of Gino Pisano. Of these, the Tino, a statuette in polished marble, is an example of the first importance. Dr. Valentiner attributes it to the sculptor's stay at Naples, 1325-1335 and draws attention to the marked French influence which renders more gracious the robustness of the Giottoesque tradition. The robes of the Madonna, heavy and voluminous, are treated with a richness that is surely rare in Siennese sculpture of the Trecento. More strictly in the Siennese tradition, is the Giovanni di Agostino. It was published by Dr. Valentiner in "Art in America," December, 1924. Restrained to the point of austerity, the swing of its lines and rigidly suppressed volume exercise a curious fascination. At first glance, one is apt to pass it by as flat and uninteresting, only to be brought back to marvel how such quality could be obtained with such disdain of all the adventitious aids that sculptors, even the greatest, employ.

Finally, and possibly most important of all, is the Florentine School, represented by one single piece, but that a superb portrait of a Florentine lady by Mino da Fiesole, recently presented to the Museum by Mr. and Mrs. Edsel Ford.

Such, in brief form, are the Detroit collections as they stand at present. I am conscious of having passed over a number of important acquisitions. A monumental font, for example, of the IXth or Xth century and diverse capitals from Southern France that will go towards a collection of architectural sculpture. A Han relief that forms a splendid starting point for a collection of Chinese art, a XVth century Persian silk animal rug, the gift of Mr. and Mrs. Edsel Ford, and a number of additions, none so far of the first importance, to the collection of modern art. But here, as elsewhere, one works in the old building under difficulties. The Detroit collection will first be properly seen when the new Museum is open to the public next fall.

I find the plan of the new building most attractive, one story with well lighted basement, the main floor is divided into three wings. That on the right is devoted to European art, in the centre at back, to Asiatic. Leading round by way of ancient Mexico to the American wing on the left. In the centre, will be a large exhibition hall for monumental sculpture and objects which on account of their size will not readily fit into the smaller rooms. Between this and the Asiatic section, will be an indoor garden modeled on that of Cleveland. The rooms themselves will be of varying sizes and shapes, all side-lighted with tall windows that start some seven feet from the ground. Experiments have been made and it is calculated that every portion of the wall will receive its full quota of light, either direct or refracted, without the monotony attendant on sky-light lighting. The decoration of the rooms will change according to the

### CLOISTERS TO OPEN ON MAY THIRD

The Cloisters, which the Metropolitan Museum of Art bought last Spring from George Grey Barnard, the sculptor, with a gift of \$600,000 from John D. Rockefeller, Jr., will be opened as a branch museum of medieval art on Monday, May 3, according to an announcement in *The Bulletin*, the official publication of the museum. The following day it will be open to the public and will be open daily including Sundays. The Cloisters, located at 190th Street and Fort Washington Avenue, contain a famous collection of Gothic art, assembled by Mr. Barnard. It includes between 600 and 700 pieces of sculpture, paintings and other works, mostly of the French Romanesque and Gothic periods.

There will be a private view in the new South Wing of the museum on Monday, April 5. The opening to the public will be at 10 o'clock the following day.

Of interest at the museum now is the loan exhibition from the French Government of the four unfinished panels by Puvis de Chavannes, from the Luxembourg in Paris. Three of the panels, which were intended for the frieze above the second series of four paintings by this artist in the Pantheon, represent the provisioning of Paris by Saint Genevieve during its siege by the Franks under Childeric, and a single panel represents the vigil of Saint Genevieve. They have been placed in the stairway to the left of the Marquand Gallery. The panels will remain on view until next Winter.

Through the bequest of the late Richard Berry Seager the Museum has received a collection of Mediterranean embroideries and other textiles, a large and varied group of classical antiquities, a few examples of Egyptian art, and a little group of arms and armor.

The eighty-six embroideries were gathered by Mr. Seager among the islands of the Aegean and the eastern shores of the Mediterranean. They will remain as a special exhibition in Gallery H-19 until June 1.

In the room of recent accession is also a complete set for the Japanese tea ceremony, which originated from a religious practice of the Buddhist Zen sect. All the pieces used are shown, including the special coal, arranged in its basket, the ashes piled up under the kettle in proper style, the cakes such as are used in Summer.

Mention is made in *The Bulletin* of the gift of laces to the museum by Mrs. Edmund L. Baylies.

The museum has acquired by purchase a little self-portrait by Gilbert Stuart, also a painting on an oak panel, "The Pieta, or Mourning Over the Body of Christ."

### Art Collection Given to

University of Washington

SEATTLE—The University of Washington announced recently that Horace C. Henry, Seattle pioneer and capitalist, has given his \$400,000 art collection to the institution and has offered to construct a \$100,000 building to house it.

The collection includes 185 paintings, water colors and etchings. The canvases include "The Lioness," by Rosa Bonheur; "Hilly Landscape," Corot, and "Daumier's House," Daubigny.

objects which they hold, paintings, sculpture, furniture and textiles being grouped into an ensemble.

One point in the projected scheme I regard as particularly hopeful. Beneath each of the three wings a space has been set aside for study rooms. Here will be shown, for the benefit of students, such works as are discarded from the main floor, as the acquisition of more important objects renders them, from the public's point of view, superfluous. In this manner the quality of the main galleries will be continually improved and objects of a purely historical value relegated to a place where they can be of most use.

## CANAANITE TEMPLES FOUND AT BEISAN

LONDON—During its 1925 season's excavations at Beisan, the Palestine Expedition of the University Museum, Philadelphia, in charge of Mr. Alan Rowe, discovered altogether four Canaanite temples, all probably dedicated to Ashtoreth.

Two of the temples were built by Rameses II., one by Seti I., and one by Amenhetep III. or Amenhetep IV. (Akhenaten). The temples of Rameses were side by side, the southernmost being probably the temple in which the armor of Saul was placed by the Philistines. Under this temple was another, which was thought to have been built by Thothmes III., but has been proved to have been the work of Seti I.

Below Seti's temple is the Amenhetep temple, which is rectangular in shape with an open courtyard having a low "mastaba" or seat on either side of it, and an altar and steps at its northern end. In the courtyard were traces of two columns, one of which was originally on either side of the steps leading from the courtyard to the elevated altar beyond. Below the altar, which had been partially removed by the builders of the Seti temple, were discovered about 20 Syro-Hittite and Babylonian cylinder seals, all of much interest. Among the seals were found two scarabs, one of Queen Hatshepsut and one of Amenhetep III. On the eastern side of the courtyard were two smaller compartments, the use of which is not yet clear. Near one of these compartments was found the stele showing the goddess "Ashtoreth of the Two Horns," previously described in *The Times*.

The Amenhetep temple is very similar in style to many of the tomb-chapels of the same period found by the Egypt Exploration Society at Tel-el-Amarna in Egypt during their excavations of 1921 and 1922, and this resemblance may indicate some connexion between the Palestinian and the Egyptian structures in question during the Amarna era. Like the Beisan temple, the Amarna tomb-chapels comprise an open courtyard with a small mastaba running round it, with a flight of steps leading to an altar above. One of the tomb-chapels has also two-column bases in the courtyard, while others have small compartments there. This great similarity between the Beisan temple and the Amarna tomb-chapels, both of the same era, cannot be overlooked, and future excavations may show that the form of the Amarna buildings was derived from Palestine.

When Seti I. came to Beisan, it is interesting to note that he used the older temple of Amenhetep as a model on which to base his own temple, and even heightened some of the older walls in order to use them for the purposes of his own building.

The question of the origin of the type of temple erected during the Amarna era at Beisan now arises. The peculiar cult objects discovered in the temples of Rameses II. and Seti I. at Beisan bear a striking resemblance to similar objects discovered in the cult-room of the temple of the goddess Ishtar at Assur, in Assyria, excavated by Dr. Andrae in 1919. The date of the temple is about 2700 B. C., and the most interesting thing about it is the un-Babylonian form of the cult-room, which resembles that in the temples at Boghazkeui, in Anatolia, the Hittite capital, which date back to about 1500 B. C. Andrae says that there was an Assyrian colony in Anatolia at the end of the third millennium B. C., so it is possible that the colony formed a link between the Hittite temples and the cult-room of the temple of Assur. Now, the Beisan-Amenhetep temple is somewhat similar to this cult-room. It comprises a rectangular building, with a low mastaba around it inside, with a raised altar at one end, in front of which were placed the sacred objects. The mastabas in the Ishtar cult-room were used for holding small images of the gods, but whether those in the Beisan temple were put to the same purpose cannot yet be said. Taking all the facts into consideration, it may be that the Amenhetep temple of Beisan was built after some Antolian or North Syrian Hittite model, and in this connection the evidence of the Syro-Hittite cylinder seals found under the altar of the Beisa temple cannot be lightly disregarded. (Hittites are known to have entered North Syria in the time of Akhenaten.) But there may be Babylonian influence to be considered as exemplified by the Ishtar temple at Assur. One thing, however, is quite certain, and that is that the discovery of a temple of the Amarna era at Beisan is of great importance.

## The International Exhibition is Here

(Continued from page 1)

between a flamboyant fireplace and towering bookshelves, the less said about the way the painting had been brought into the world the better. Members of the family, although never any except the feminine members of either sex, might decorate plaster of Paris plaques or even paint pictures, but only as a refined diversion. More than that would have been "bohemian" and anathema.

Of art, as something related to esthetics, they had no conception. They could only understand the meaning of a Rogers group; they whispered reverently over the sweetness of Murillo and Guido Reni; the masculine element liked a dash of Bougureau with its rye. But they did know the kind of setting they like to live in, a setting which in spite of its fussy ornateness had little softness about it, and they had a profound contempt for "la-di-da" and all his works.

Whether our modern society, in which the painter and sculptor have become respectable, is an artistic advance or decline from the Victorian is a question greatly complicated by the fact that the vast majority of these gentlemen are themselves Victorian, if not in years at least in their conception of art. They are, however, disemboweled Victorians. They do not make statues in iron to be painted white and set boldly on a lawn; they make them of bronze and color them a sickly green and, instead of sturdily homely deer we have prettily slender water-sprites or those two large stupid, red and brown and blue groups by Manship which, in sizes to meet every pocket-book, clutter up the Grand Central Galleries.

In painting we are in no better case. No longer a refined diversion for the amateur, a diversion in which there could be no more than moderate harm, large numbers of men with greater technical skill but no greater concept of art, are daily producing a terrifying quantity of pictures. These men are, we feel sure, as suspicious of esthetics as were their Victorian progenitors, yet they have cast shame from them and call their product art. They glorify themselves for doing with only a little more skill what, a few years ago, was a pastime allowed a school girl by an indulgent parent.

None of this, of course, applies to the creative artist of whatever school, but creative art and the present section of the Carnegie International Exhibition have almost nothing in common. With a consistency amounting to genius the paintings have been selected so that few works rise above the common level of skillful Victorian banality. There is a wide range of mannerism—academic, modern, decorative, but between a vacuum in a modern bottle and a vacuum in an academic bottle there is little to choose.

The Italians and Germans struggle with each other for undisputed possession of the lowest depths and, if the one square room where the majority of the Italian pictures are hung were all of that country's representation Italy's place in the deepest ooze would be assured. One small picture, "Nude," by Ubaldo Oppi which curiously enough was awarded the second prize at the Carnegie Institute, goes far to redeem the Italians. Although the lower part of the canvas is weak, the head and bust of the reclining girl show a real understanding of formal relationships. Needless to say the painting gains greatly by contrast with its surroundings.

Of the American, Belgian, Dutch, Polish, Russian and Spanish sections, although in each there are a few bearable pictures, there is little that need be said. It is possible that the next part of the exhibition, to be shown in April, which will include the French paintings may be more interesting. It could hardly be less so.

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## STATUE OF GODDESS EXCAVATED AT UR

PHILADELPHIA—The first female statue of early date to be found in Mesopotamia, together with bronze and silver objects of great intrinsic and historical value, has been uncovered at Ur of the Chaldees in the ruins of the remarkable Temple of the Moon, excavated by the joint expedition of the British Museum and the University of Pennsylvania Museum.

The report of C. Leonard Wooley, director of the expedition, contains an account of the temple built to the moon goddess, Nin-Gal, by Bur-Sin, King of Ur in 2220 B. C., and makes public further important archaeological finds.

Vessels in which the last meal of Sumerian priests was cooked more than 4,000 years ago have been dug from their mausoleum of sand. Coffins of hammered copper were unexpected finds.

"There are two temples," Major Wooley writes. "One, apparently dedicated to the goddess Nin-eh-Gal, is somewhat conventional in style, with its outer and inner court, its small pronaos and its wide and hollow sanctuary entered through a pylon gateway with paneled front."

"The other temple, that of Nin-Gal, is far more original. A court with wide gateways on three sides, brick paved and thickly set with bases for statues, with water tanks and lustral stands, forms the central feature."

"The court is flanked by long rooms of store or service chambers. Behind the sanctuary is the temple kitchen. This is most interesting, for all of its furnishings are extremely well preserved. Near one wall is the well, sunk through the floor, lined with bricks set in bitumen. By it, made fast in the brick pavement, is a bronze ring to which the bucket rope was secured, and against the wall stands the bitumen-lined brick tank for water."

"Against the other walls there are two cooking ranges, one with an open trough fireplace for burning wood, a cup-fire for charcoal and a furnace whereon probably the great cauldron stood. The other is an elaborate covered stove with two fireplaces, circular flues and top vents for the cooking pots. There is a flight of steps so that one might mount to the top of the stove to lift or shift the pot."

"On the floor we found a grindstone, and the clay vessels left lying when the last meal had been cooked."

"The temple had been sacked and burned, probably as the result of the rebellion in the twelfth year of Samsullina, King of Babylon, against the suzerainty of that city, which had recently been established by the great Hammurabi, and its treasures had been looted by the troops."

"But some of the objects which for them had small value, they had been content to smash. We found on the brick floor fragments which combined to make up vases and other things of alabaster or diorite dedicated by Kings and pious worshippers in the shrine of the moon goddess."

"The most important of these was also the only one which was intact, a diorite statue of the goddess Bau, patroness of the poultry yard. The statue represents a squat and solid figure in an elaborately flounced dress seated on a throne supported by geis. It is the first statue which we have found complete, for only the nose is missing, and it is the first female statue of early date ever found in Mesopotamia."

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## CITY OF V CENTURY B. C. NEAR MOSCOW

MOSCOW—Russian archaeologists have discovered on the outskirts of Moscow the remains of an ancient city, believed to date from the fifth century before Christ, when stone tools were just beginning to be replaced by metal implements.

Many iron arrows, knives, glass bracelets, bone combs and gold and silver jewelry were unearthed. Several examples of primitive pottery bearing designs for textiles also were found.

The main occupation of the inhabitants, the archaeologists say, was cattle breeding, hunting having played a minor rôle.

Traces of an ancient Kremlin also were excavated.

## The Dresden International Show

A dispatch from Dr. Valentiner of Detroit to director Posse of Dresden announces that the collection of paintings which the former has assembled to be shown in the International exhibition in Dresden, has been shipped to Europe. The display will be opened about the middle of May.

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## VATICAN LIBRARY TO BE ENLARGED

ROME—The Pope has decided to enlarge the Vatican Library in order to house the rich collection of rare books bequeathed to him by the Marquis Ferraioli in his will. The Ferraioli library, which is considered the richest collection in the world of books referring to the City of Rome, is the second addition to the Vatican Library in recent years, the other gift being the Chigi library made by the Fascist Government to the Pontiff when the Ministry of Foreign Affairs was transferred to the Chigi Palace.

These two additions have raised the question of enlarging the Vatican Library which is no longer large enough to house the hundreds of thousands of volumes of which it is composed.

The Ferraioli library will be temporarily housed in the School of Mosaics, which is to be removed elsewhere, but the Pontiff, who dearly loves the library, having been for years the Vatican Librarian, wishes to find a more fitting and permanent solution.

Therefore he proposed to build a new wing to the Library on the site now occupied by the Vatican power station. The new wing, which will be close to the Sistine Chapel, would be built in such a way as to afford decorous, comfortable quarters in the upper floors for the Cardinals, their secretaries and servants during conclaves.

## FRAGONARDS SHOWN AT WILDENSTEIN'S

(Continued from page 1)

the prerogative of the XVIIIth century. The second, "L'Allée Ombreuse," recalls because of its avenue of interlaced branches a walk in the park at Fontainebleau. Modest in proportions, it possesses the sweep of a great landscape.

Of "La Bonne Mere" we have already spoken. In striking contrast with the foregoing, it bears the same relation to the landscapes that a plucked string bears to a bowed. Fragonard's brush seems here to have danced over the canvas, and after having studied the picture in all its details, one is at a loss to understand how it could have been set down with such completeness, the half-naked body of the boy on the bed, for instance, is perfectly drawn yet one can hardly perceive the faintest suggestion of a line.

One of the most interesting of the drawings is the "Apotheose de Benjamin Franklin," representing Franklin seated under the protecting shield of Minerva. The engraving which was made from this drawing by Mademoiselle Marguerite Gerard must have been vastly flattering to the Americans of that date.

The superb "Pope Clement XIII Saying Mass at St. Peter's" hardly needs comment. One can only marvel over the splendor of the architecture and the amazing orchestration of the textures. From a purely technical standpoint the balancing of the monumental columns by a single candlestick is a *tour de force*. No one looking at the reproduction could make an accurate guess at the size of the original.

## British Museum Has Superb Claude Show

LONDON—Great as he was as a painter of landscape compositions, it is in his direct studies from Nature that the genius of Claude Lorrain (1600-1682) is most fully expressed, and the present exhibition of some 300 examples, in the Exhibition Gallery of the Department of Prints and Drawings, out of the British Museum collection, the greatest in the world, is an artistic pleasure of the highest kind. When we say that in such works Claude is remarkably "modern," it is not meant that he was consciously ahead of his times, but only that the most recent practice in water-color is a return to the direct notation of natural effect in terms of the medium in which he excelled. Any resemblance that there may be comes of doing things the same way, and in all but the best modern examples, such as those of Mr. Wilson Steer, there is the difference that the direct notation of Claude was controlled by a marvellous feeling for balance and rhythm and the music of tone. In his larger oil paintings, this feeling was to a certain extent exchanged for calculation owing to his lack of the natural grasp of pictorial composition which distinguished his great contemporary Nicolas Poussin. Claude had to fling himself upon his instincts, to phrase in face of the facts, to show his genius as a composer, and his work, unlike that of many great artists, rose or declined in merit according as it was done close to or away from Nature.

For the purposes of this exhibition the drawings of Claude are placed with those of some other artists connected with him as influences or imitators in one of four compartments into which the Exhibition Gallery is now divided; the others being occupied respectively by French line engravings; Napoleonic relics, mainly prints; and French drawings from Nanteuil (1630-1678) to the present day purchased since 1920 out of the H. L. Florence Bequest. Speaking broadly, the difference between Claude and his influences, of whom the most direct was Adam Elsheimer (1578-1610), and imitators is in his greater ease, breadth, fluency, and consistency. He is, in a word, more directly poetical, as if he felt what the others knew. A very interesting comparison may be made between the best of the Claude drawings and the two examples, on one of the "Hopes," by Poussin: "Woodland Scene," and "Trees in a Park with a Fountain in the Foreground." The Poussins are beautiful drawings, but compared with the Claudes they are a little trite in statement and dry in execution.

Most of the Claude drawings are done in pen line and bistre—the brown pigment obtained by boiling wood, which was the forerunner of sepia—and one of their charms is keen enjoyment of the stuff itself, in its range of tone and facility for velvety darks and delicate suggestions. Look, for example, at "The Tiber above Rome: Evening Effect" (27) with its passionate blobs for trees in the foreground. In this, too, as also in "Woodland Glade" (37) and "Impression of Woodland Road with High Banks" (54) may be seen Claude's marvellous certainty in values. The darks come against practically white paper, but the relation is felt to be just. It is this perfect intonation, like that of a good singer, which makes the slightest sketch by Claude look finished. It will be noted that the drawings are classified in the catalogue as "Studies from Nature" and as "Compositions." The distinction is admittedly hard to maintain consistently, and though the chief interest here is in the direct studies—such as the drawings named, "Study of Sunlit Trees" (38), "A Darkly Shaded Clump of Trees" (47), with its magnificent realization of domed foliage, "Willows Skirting a Country Road" (49), anticipating Crome, and the leaves from sketch-books (114-145)—there is sufficient evidence of Claude's felicity in composition, at any rate on a small scale; as in "The Forum, Rome, from near the Capitol" (193), "A Herdsman resting under Trees" (230), "Wooded Landscape with a Castle: Evening" (261), and the two following numbers, for examples. The catalogue, prepared with special reference to this exhibition, but also intended to serve as a permanent guide to the Claude collection, is full of useful information. It has been prepared, and the exhibition arranged, by M. Arthur M. Hind, Assistant Keeper in the Department, whose recently published "Drawings of Claude Lorrain" reproduces many examples from here and from other collections.

## HUNTINGTON BUYS SPANISH RECORDS

(Continued from page 1)

"History of Peru," to his cousin, Gonzalo Pizarro, and from Hernando Pizarro to his brother Gonzalo, written from Spain, where Hernando was imprisoned, awaiting his trial for the execution of Almagro. The collection also includes the original dispatches and letters from La Gasca, in addition to his own original transcripts of reports (made by him to the Council for the Indies), and a wealth of other historical documents.

To appreciate the value of these documents fully, an intimate acquaintance with the early history of the Spanish conquest of Peru is necessary, and mention here can only be made of a few of the facts which they bring out. The earliest of all is the original draft of a memorandum presented to the Emperor Charles V. by the Council at Cuzco, July 27, 1537, with information which proves the incorrectness of many historical books in dealing with the famous siege of that city, where Hernando Pizarro was residing as Governor. The siege lasted for three months and not nine, as generally stated.

The tension between the home authorities and the colonists began with the appointment of Blasco Nunez Vela as first Viceroy of Peru in 1543. His harsh administration and tactless enforcement of the Ordinances of Charles V. for the amelioration of the Indians—Ordinances which were in direct conflict with the interests of the landowners—developed a civil war. After two years the Emperor decided to recall him to Spain, but he was killed at the battle of Anaquito, January 18, 1546. Some of his followers were condemned to death and Gonzalo Pizarro banished others to Chile, "as I do not think it convenient to send them to Spain, in case they should complain about us to the King and ask for the slaves which we despoiled them of." There is a most interesting report by an unknown traveller, written early in September, 1546, in which the writer says:—

"Pizarro was so much lord of the place that none cared to challenge him or even say anything against his will or his sovereignty. . . . Such cruelties does he perpetrate that through the country he is regarded as a fury from hell rather than a human being."

Pedro de La Gasca was appointed to his great mission as Pacificator of Peru in 1546; he was a Canon of the Cathedral of Salamanca and Toledo. In a letter of October 17, 1546, Gonzalo Pizarro, commenting on a correspondent's reference to the saintliness of La Gasca, declares: "I have seen many such examples of saintliness; one was Vasca de Castro . . . who swindled all the world, although at first he was as saintly as La Gasca." In December of the same year Fray Pedro Munoz, writing to Pizarro, refers to La Gasca as "that devil," and declares that he and his neighbors want "but one God, one King and one Pizarro to disable the devil." In the same month Pizarro expresses his sentiments as to La Gasca very clearly:—

"We have done our duty to God and His Majesty in sending procurators, so La Gasca had better return to Spain, for Saints come to grief in this country where there is so much gold. We do not need priests or abbots, for they are the ones who do all the harm here, and so saintly a man has no place in Peru, but should rather go where he would be better protected."

It will be seen from these extracts and from scores of other letters that La Gasca had no bed of roses, but he was too much for Pizarro, who was defeated by him at Xaquixaguana in 1548. Pizarro being executed as a traitor on April 10 of the same year. Under date September 25, 1548, there is the draft of La Gasca's report (38 pages) dealing with his administration of Peru, principally a catalogue of the various punishments meted out to Gonzalo Pizarro's followers—one was "drawn and quartered," another was flogged, and yet another was "flogged and his tongue cut out before justice was done to him."

These documents are full not only of historical facts, but of human nature in its various manifestations—and mostly of its worst side. It would be easy to fill several columns with passages which are absorbingly interesting even today, after a lapse of nearly four centuries. The early history of the Spaniards in Peru is stained on every page with murders, treachery, and every conceivable species of villainy; but there are also passages recording extraordinary heroism and endurance. Among these documents, for instance, is the long letter (already referred to) of 11 pages from Pedro de Valdivia, the Conquistador of Chile, Sep-

## London and New York Seek Picture Thieves

LONDON—Plans for cooperation between the detective headquarters at Scotland Yard and the New York detective force are under consideration, it is understood here, in an effort to track down an international gang of picture thieves to whose activities the Schwartz gallery etching theft and recent robberies of London galleries are attributed.

An urgent cablegram in connection with the Schwartz theft was received from Police Commissioner McLaughlin, of New York, at detective headquarters here. It is believed the etchings are being brought across the Atlantic for disposal in this country or on the Continent.

Police on this side infer from the recent epidemic of robberies a revival of activities, first bared two years ago, which maintains groups in London, Paris and New York for the exchange of booty so as to facilitate its disposal. No special precautions against thefts galleries here, but unobtrusive vigilance is normally practiced by the custodians, who are keener than usual.

In the last two months there has been a series of robberies of art objects in New York. One was the theft of four valuable Persian rugs from the Oriental Rug Company, at 45 East Forty-sixth Street, and another the theft of four tapestries valued at \$30,000 from the antique shop of Barton, Price & Willson, at 46 East Fifty-seventh Street.

The Schwartz Galleries, 517 Madison Avenue, were robbed recently of etchings valued at \$35,000. A. Wertheim, Inc., at 534 Madison Avenue, was robbed January 18 of four valuable tapestries, and the day before Di Salvo Brothers, of 443 Madison Avenue, reported the loss of twelve tapestries valued at \$1,200 each.

tember 4, 1545, in which he describes the Conquest of Chile, and this reads more like a romance of the Wild West than sober truth.

In one respect at least these documents have an English interest, for many of the letters were written by, or signed for, Philip II., who married Mary Tudor, Queen of England, in 1554, and who succeeded to the throne of Spain two years later. One of these letters is dated London, November 4, 1554, a few months after the marriage. He signs himself in it "El Rey-Principe."

## BRITISH ARTISTS TRY SECRET AUCTION

LONDON—Following the example set by the Salons of America two years ago, British artists mean to show that they trust the public. An exhibition of the paintings of many notable artists, including Sir William Orpen and Sir John Lavery has been arranged at which secret bids will be received for each exhibit, and the highest accepted by the artist for his work.

This is the answer of the painters to the contention of Sir Joseph Duveen, the famous art dealer, in a recent letter to the Prime Minister, that artists in this country are holding out for too high prices, and that therefore "modern work of high excellence lingers on the walls of many a studio awaiting the purchaser who does not come."

An exhibition has been organized by the Irish Three Arts Club, to be held at the Old County Hall in Spring-gardens during the early part of May, at which a novelty in bidding will be introduced.

Each picture shown on the walls will carry by its side a small box, and into this the people who come to the exhibition and who like a particular picture may put their money bids.

At the close of the exhibition the boxes will be opened, and then each picture will be sold to the highest bidder. The price which is given will not be disclosed, so that an artist may not feel any affront if his work receives only a minor bid.

Among the artists who have already agreed to this novel exhibition system besides Sir William Orpen and Sir John Lavery are: Mr. Julius Olsson, R.A., Mr. I. Eyre Macklin, R.B.A., Mr. James Pride, Mr. George Belcher, Mr. John Hassall, R.I., Mr. Bernard Gribble, Mr. and Mrs. Paul Henry, Mr. W. O. Hutchinson, Mr. Alfred Praga, R.B.A., and Mr. Albert Toft.

Other artists are free to come forward and offer their work to the exhibition committee if they are willing to permit the sale on this secret ballot principle.

"Every exhibitor is asked to send one work only," said the secretary of the Irish Three Arts Club, "so that there will not be a great risk should prices rule low. We expect to have more than 400 exhibitors, most of whom will be notable artists. The novelty of the exhibition and the idea of taking part in a continuous auction should appeal to the public."

"Artists, if they wish, may have the highest bid boldly displayed against their picture as an alternative to the secret ballot system."

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## HARVARD EXHIBITS GIFT OF RARE BOOKS

CAMBRIDGE, Mass.—A collection of the rare editions of thirty-five early XVIIth century English poets, recently given to the Widener Library at Harvard, is now on exhibition in the Treasure Room.

The gift was made in memory of Lionel de Jersey, Harvard '15, a lineal descendant of John Harvard, who was killed in action at Boisieux-au-Mont on March 30, 1918. The donor has requested that his name be withheld. The addition of these editions makes the Harvard collection one of the most complete in existence.

A single edition of Milton, included in the gift, has been placed on exhibition, although it will probably be transferred from the XVIIth century poets to the library's Milton collection. It is an untrimmed and uncut copy of a second edition of Milton's "Poems," published in 1673, and it is believed to be the only copy of this edition extant.

Among the most interesting books in the collection are early editions of the Cavalier poets, Richard Lovelace and Sir John Suckling.

Of the early editions of the former the most important is "Lucasta: Posthume Poems," published in 1658. On the fly-page is an excellent woodcut production of the author fashioned as a bust and placed on an urn bearing the word "Posthume."

The Suckling works include his "Fragmenta Aurea, a Collection of All the Incomparable Pieces Written by Sir John Suckling," which was published in 1648.

In the collection are several first editions, but the majority of the books are almost equally rare second and third printings. The titles of almost all are characteristically long and explanatory.

One volume by George Chapman is entitled, "A Justification of the Strange Action of Nero in Burying With Solemne Funerals One of the Cast Hayres of His Mistress Poppaea; Also a Just Reproof of a Romane Smell-Feast, Being the Fifth Satyre of Juvenall."

Nicholas Breton is represented by one of his works published in 1612, which he titles, "Pasquils Nightcap; or Antidote for the Head Ache."

The most beautifully bound book in the collection is a copy of "Silex Scintillans," by Henry Vaughan, Silurist, published in 1650. It is bound in heavy green leather, with designs traced in gold. In the centre of the outer cover is a silver medallion.

The following is a complete list of the authors on exhibition: John Cleveland, Abraham Cowley, Thomas Stanley, Sir John Suckling, Sir John Taylor, George Wither, Frances Quarles, Henry Vaughan, Samuel Daniel, Michael Drayton, John Davies, John Taylor the Water-Poet, Giles Fletcher the younger, Sir William Davenant, James Harrington, Richard Crashaw, Sir John Denham, Francis Hubert, Robert Anton, Thomas Nabbes, George Buck, John Hepwith, Samuel Rowlands, Nicholas Hooker, Alex Rosse, Thomas Carew, Robert Stapleton, Joseph Hall, Richard Lovelace, Ben Johnson, George Chapman, Richard Flecknoe and Nicholas Breton.

## Gerald Kelly Sings and Migrates

The present exhibition on the top floor of the Wildenstein Galleries, reviewed in another part of THE ART NEWS of this week, is, Mr. Kelly tells us, his Swan Song. Yesterday at midnight, or this morning, shortly thereafter, he sailed from New York.

Although it cannot be said that the art season is now officially over, the passing of Mr. Kelly marks the beginning of the end. One by one the galleries will close, or the Summer shows of old masters will begin. The sound of the hammer will be stilled in the land.

There seems, however, little rest in store for Mr. Kelly. He does hope for a moment's quiet in Morocco, but after a brief visit he will be occupied in the task of gathering the pictures for the next Tri-National Show, arranging the exhibitions and, for it seems unavoidable, explaining them to the lady from Dubuque who does not read the New Yorker but does go to Europe. The Tri-National will be shown in Berlin, Berne, Barcelona, Paris, London and then New York. Mr. Kelly reports that he has already selected the pictures for the American section.

## SITE OFFERED FOR NATIONAL GALLERY

WASHINGTON—Mrs. John B. Henderson, widow of Senator Henderson of Missouri, offered to the Government on Mar. 8th a site for the proposed National Art Gallery building which Congress has been long considering, but for which no provision has been made beyond tentatively setting aside a plot on the Mall.

The site offered by Mrs. Henderson is in another part of the city, and embraces an entire block on the west side of Sixteenth Street, between Euclid Street and Kalorama Road, one mile north of the White House, in the so-called embassy section of the capital, largely built up by Mrs. Henderson and surrounded by the French, Italian, Spanish, Cuban and Mexican Embassies and the legations of Poland and The Netherlands.

Mrs. Henderson made her offer in a letter to Chairman Elliott of the House Public Buildings Committee, in which she regretted "that our Congress of fifty years ago had not started this work."

The gift is offered on condition that, if accepted, a start be made immediately for the proposed National Art Gallery by an appropriation of a small sum for competitive plans for the structure.

Mrs. Henderson also stipulated that the building be placed under the aegis of the Smithsonian Institution, which already has a splendid collection of paintings and art objects given as the nucleus for a proposed larger National Gallery of Art. She informed Chairman Elliott that these paintings were out of place and "not welcome" in the new national museum building, and that they should be placed in the proposed new building.

She predicted that the day would come when Washington would have a national gallery of art worthy of the nation, covering twenty acres, but expressed the belief that the city block she has offered to donate on Meridian Hill would be sufficiently large for the present.

## NATIONAL ACADEMY ANNOUNCES AWARDS

For the second time in two years Childe Hassam, N.A., has been awarded the first Altman prize of \$1,000 for painting, the premier award of the National Academy of Design. The picture, entitled "Flight Into Egypt," was submitted by Mr. Hassam for the 101st annual exhibition of the academy, which opens today at the Fine Arts Building, 215 West Fifty-seventh Street.

Eighteen prizes have been awarded, marking the beginning of the second century of Academy history with the largest number given at one time. In addition to the customary first and second Altman prizes, two added awards for figure painting, in memory of the late Benjamin Altman, were given. Two brothers, both of New York, won important prizes, and a Japanese-American painter captured the Isaac N. Maynard portrait prize.

The first Altman figure prize was awarded to "Portrait of Mrs. Buell," by Karl Anderson, N.A., of Westport, Conn. The second Altman figure prize was taken by Walter Ufer, A. N. A., of Taos, N. M. His picture was "Luncheon at Lone Locust." The second Altman landscape prize went to "Southegon Hills," by Roy Brown, A. N. A., of 45 Washington Square South.

Kyohel Inukai, of 200 West Fifty-seventh Street, won the Maynard portrait prize with a picture entitled "At Work." The Saltus medal was awarded to Attilio Piccirilli and the Ellin P. Speyer memorial prize to Horatio Piccirilli, brothers, for sculptures called "Un Sogno di Primavera" and "Black Eagle."

Will Foster, of 1 West Sixty-seventh Street, won the Thomas B. Clarke prize for the painting "The Music Room." The Carnegie prize was given to another New Yorker, W. Granville Smith, N. A., of 96 Fifth Avenue, for "Southaven Mill." Charles W. Hawthorne, N. A., of 230 West Fourth Street, received the Proctor portrait prize for "The First Mate."

Other New York winners were "The Pink Camco," by J. W. Schlaikja, 3201 Oxford Avenue, Queens, the first Hallgarten prize; "Scarlet and Blue," by Miss Hilda Belcher, 939 Eighth Avenue, the Julia A. Shaw memorial prize; "Portrait," by Cesare Stea, 127 University Place, the Helen Foster Barnett prize; "Rising Sea Mists," by Chester Beach, N. A., of 207 East Seventeenth Street, the Elizabeth N. Watrous medal for sculpture.

Antonio Martino, of Philadelphia, was awarded the J. Francis Murphy memorial prize for a landscape, "Gray Day." The Isidor medal was given to E. Martin Hennings, of Chicago, for the painting "Passing By." Jay H. Connaway won the second Hallgarten prize for "The Giant," and the third Hallgarten prize was given to Carl W. Peters, of Fairport, N. Y., for "From a Window."

Mr. Hassam, who won the first Altman landscape prize, also received the Altman award in the Winter Academy of 1924 for his painting, "Miss Ingram," a model.

## PAINTINGS HIDDEN 100 YEARS SHOWN

CHICAGO.—After resting undisturbed for 100 years in the famous Owen Community at New Harmony, Ind., a group of original XVIIth century Italian paintings by pupils of Raphael were placed on exhibition on March 12th in the Hoosier Salon. Romano, Belvaga and Caravaggio are the artists represented.

The present owner of the pictures is Mrs. Aline Owen Neal, descendant of Robert Owen, who came to Indiana in 1825 in connection with his social experimental "community of equality," at New Harmony. The collection was originally made by William MacLure, wealthy London merchant and philanthropist, who brought it to Philadelphia and later to New Harmony when he became associated with Owen in the "community of equality."

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## THE ART NEWS

Published by the  
AMERICAN ART NEWS CO., INC.  
49 West 45th Street, New York

President . . . S. W. FRANKEL  
Editors . . . DEOCH FULTON  
GUY EGLINGTON

Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act,  
March 3, 1879.

Published weekly from Oct. 10 to last of June.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . \$5.00  
Canada . . . 5.35  
Foreign Countries . . . 6.00  
Single Copies . . . .15

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Vol. XXIV—Mar. 20, 1926—No. 24

## CEZANNE MEMORIALS

PARIS—Buddha will perhaps have his monument in New York before Cézanne has his in Paris. As to Aix, his native city, no doubt it waits for Paris to set the example as no man is a prophet in his own country. Yet French southerners willingly honor their great men, even those whose greatness is relative such as the excellent Baron Ladoucette to whom a statue has been erected at Gap, whose principal title to glory is that he left the city enough money to give a ration of wine every day to the soldiers of the garrison.

Aix-en-Provence, the birthplace of Mirabeau, Vauvenargues and the brothers Van Loo, pretends to know something of great men, and has never consented to recognize Cézanne as such. The fact that the greatest museums of the world dispute for his works and spend fortunes to acquire them, does not trouble them. The museum of Aix which has several fine examples of old paintings, owns nothing at all of his. Yet it is not, like Marseilles, a Bédouin city. Once the centre of classic culture, this University town was for centuries the intellectual capital of Provence. With its great avenues of ancient sycamores, bordered by aristocratic mansions with sculptured facades and wrought iron balconies, with its many delightful fountains, and churches filled with paintings and famous tapestries, Aix is really a city of great distinction. But "le père Cézanne" in his bourgeois array, for though very careless in his clothing he never had the air of an artist, and with his revolutionary art, never succeeded in impressing his classic fellow citizens. The first time I was in Aix some years ago, no one knew of whom I was talking when I asked to see the house where Cézanne died, no one knew of the painter, and it was thought that I was talking of a house painter. Even last year, the only public trace which I found of the old master was his name on the cover of a book about him, in front of a book shop.

When one thinks that Cézanne had a preponderating influence on contemporary art, that one may say his painting marks the beginning of a new era,

when one thinks of the number of articles and books which have been consecrated to him, we remain confounded before such indifference. We may perfectly well know that the public is totally ignorant in what concerns art, yet it is hard to believe that a race of such ancient culture as the inhabitants of Aix, whose origin can be traced back in a direct line to Roman civilization, could show such ignorance of its glorious offspring, of whom it has every reason to be proud. How shall we blame the man in the street when the intellectual élite of Provence up to the last few years was also ignorant, to the point that no allusion is made to this master in a little monograph on Aix published in 1918 by "Le Feu," the best literary review of Provence, and that his name does not even appear in the list of celebrated men born at Aix; a forgetfulness the less excusable as, in a list of editors of "Le Feu" given in this booklet, there figure among others the names of such distinguished writers as Joachim Gasquet, Edmond Jaloux, Jean-Louis Vaudoyer, etc., of whom the greater number knew Cézanne personally, and none are ignorant of his work and fame.

Thanks to the efforts of a group of writers who at the instigation of a young author of Aix, M. Marcel Provence, founded a "Paul Cézanne Society," this oblivion will soon be a thing of the past. Already the Master's studio bears a commemorative plaque, and the road which leads to it is named, "Avenue Paul Cézanne." M. Ambrose Volland, the young dealer who believed in Cézanne, and who has written an excellent book about him, has offered a monument to Aix which shall recall to the passer-by the memory of the master of painting. Planned by the painter Rouault and the architect Labadie this monument would not be the usual banal statue, but a sandstone fountain decorated by two bronzes by Renoir, who was a sculptor in his idle moments, a medallion recalling the features of Cézanne, and a bas relief of the "Judgment of Paris" a composition containing several female nudes.

But Paris also is to raise to the Master of Aix a memorial, the work of Aristide Maillol, one of the greatest and most justly celebrated artists of our time, a monument which is ready to be executed in stone. On this monument as well, there will be no statue representing the artist, because it is not so much his features which it is desired to commemorate as his memory. The monument is to consist of the graceful figure of a nude woman lying down holding in her hand a laurel branch, to symbolize the homage which the artists of his day wish to render to a master to whom they owe at the same time teaching and example. This figure, very noble in composition, is worthy at the same time of its artist, and of him to whom it is an honor. Only a want of funds has retarded the erection of this monument; and it is surprising that, following the example of M. Volland, the great Parisian dealers in modern paintings have not already made up the sum which is necessary to finish it, by taking a modest percentage of the enormous profits which they have made, and continue to make by the sale of paintings by Cézanne. —H. S. C.

## SIR JOSEPH DUVEEN

At a time when distractions incident to affairs at Geneva might seem sufficient to withdraw attention from merely artistic things, it appears that the British Prime Minister has nevertheless found time to deal with them. He has appointed Sir Joseph Duveen to serve with Lord Lansdowne, Lord Escher and others on the board of trustees of the Wallace collection. It is a graceful act, the news of which will be sympathetically received in this country, where the pres-



"ADORATION"

By IVAN G. OLINSKY

Purchased for the proposed Norfolk Art Museum from the exhibition in that city arranged by the Grand Central Galleries.

ence of numerous masterpieces is due to Sir Joseph's judgment and enterprise. He has made for himself an honorable place in the developments contributing to American connoisseurship, securing for us gems of the highest artistic value. Like the big game hunter, he has sought only the outstanding quarry, and his energy has brought here such triumphs as the Titian-Bellini "Bacchanale" in the Widener collection, the Mantegna and the Pisanello at Mr. Mackay's, and the "Blue Boy," which went to Mr. Huntington in California.

The world hears most about the incredible prices paid for such treasures, but designation to the board at the Wallace means something other than recognition of commercial acumen. A trusteeship there is one of the blue ribbons in the world of taste, and it has been bestowed undoubtedly in requital of disinterested services. Sir Joseph has shown in divers ways his frank enlistment in the cause of art. Like his father before him, who built the Turner wing at the Tate, he is adding appreciably to that institution, giving four galleries which will be thrown open this summer, one of them dedicated exclusively to the work of John Sargent. Very recently he has taken the initiative in starting a movement for the encouragement of native art in Great Britain. And it is an open secret that while importing into the United States many of the masterpieces which English owners cannot afford to keep he has resolutely stayed his hand at certain pieces which are felt to be national possessions though now in private hands.

These things have told in the building up of a singularly distinguished position. They have beaten down an ancient prejudice against the status of the dealer, making it clear once more that activity in the market is not incompatible with fidelity to a high standard in indiscriminate and helpful work in the broad field of art. America has known some fine types of this fusion of business, expertise and generous enthusiasm, notably the late Samuel P. Avery, the late Daniel Cottier and the late Paul Durand-Ruel. Sir Joseph Duveen has illustrated, in his own way, a memorable tradition and the signal honor now paid to him will be widely approved.

(Reprinted from the Herald-Tribune)

## OBITUARY

## WILLIAM C. CLOPTON

BALTIMORE, Md.—Former Judge William Capet Clopton, formerly of New York and St. Louis, collector and owner of violins, valued at \$500,000, died on March 11th at his apartment at the Hotel Stafford. With him when he died were his wife, Mrs. Louise Clopton, and his stepson, Henry Lucas.

Judge Clopton, who was seventy-three years old, lived at the Hotel Stafford for more than ten years. Previous to his taking residence in this city he was a world traveler, collecting rare violins while on globe encircling tours.

## OUR CORRESPONDENTS

## BERLIN

The opening of the exhibition of paintings, watercolors and drawings by Honoré Daumier at the Matthiesen gallery was given a social slant through the presence of the French ambassador and Madame de Margerie and persons prominent in the world of art such as Excellent von Bode, Dr. Friedländer and many others. At this occasion the new rooms leased by the gallery were inaugurated and have proved their adequacy through being at the time intimate and spacious, adaptable to various requirements, excellently lighted and tastefully hung with velvets in different colors, to meet the need of various backgrounds. The assembling of about 150 works by Daumier as a representative survey upon the oeuvre of this great French artist, through the efforts of a private art undertaking in Berlin, is no doubt remarkable from more than one point of view. Twenty-five years back the last comprehensive show of works by Daumier has taken place in Paris and it seemed imperative to bring the greatness of this extraordinary artist nearer home to the understanding of the present generation. Through being free from any commercial interest, the feat of having gathered this imposing collection in spite of many difficulties, is one that is highly deserving the interest and gratitude of art lovers in this town. Remarkable this arrangement is further through being in the first line an exhibition of the painter Daumier, who will be a revelation to all those knowing only the satirist, caricaturist and witty critic of the foibles of

(Continued on page 9)

## Book Review

JOHN QUINN—1870-1924. COLLECTION OF PAINTINGS, WATER-COLORS, DRAWINGS AND SCULPTURE. Distributors, J. Brummer, E. Weyhe 200 illustrations. Price, \$2.

The catalogue of the Quinn Collection, published by Mrs. Mortimer Hare, though Mrs. Hare is too modest to allow her name to appear therein, is the first step towards the rehabilitation of Mr. Quinn's reputation as a collector.

Looking through its two hundred excellent illustrations, one is able to recapture something of the thrill that the very name of the collection used to inspire. For one thing, the balance is here, to some extent, redressed. The very, very minor figures, that only by courtesy can be called figures at all, in whom Quinn dabbled from time to time, do not here play so large a part, and the real men, Matisse, Picasso, Roualt, Seurat, on whom he staked his reputation, are seen in their true proportion. There are nine pictures by Matisse, for example, any one of which one would be proud to own. Matisse that date from the days when he was still shocking the world and had not yet condescended to flatter it. By Picasso are no less than seventeen, from the Harlequin that Mr. Brummer is now showing to the superb Maternité that was the clou of the Memorial Exhibition, and including the landscape, the finest, we are inclined to think, that he ever painted, that Quinn bought at the sale of the Kelekian Collection. Roualt, too, is here done justice, to the paintings being added pages from those astonishing portfolios that were one of Quinn's greatest prizes. And if you doubt the adjective "astonishing" look at the tiger that is reproduced on page 117, or the "Pucelle et Non-Pucelle" both from the Ubu portfolio. The Seurats are a splendid galaxy. We never realize how lovely a thing is "Le Croytoy Amont" until we saw it in its present place of honor at Wildenstein's. Quinn owned, too, one of the finest of the drawings, "The Steamboat." It is worth the price of the volume to have a print of it. And of course the Rousseaus. If we regret anything, it is that the entire series is not reproduced here. It would have been splendid to have a reproduction of "Le Petite Carmagnole" which Mr. Brummer is now showing.

How splendid if we could have had a wall devoted to each of these men, and in place of the pretty-pretty Gwen John and the wishy-washy Innes, a better representation of Gauguin (his "Caribbean Woman and Sunflowers" and "Wooden Mask" are both finer than "The Promenade," of Gauguin, Cézanne, Braque and Constantin Guys. And if one must drag in the Englishmen, why not Nevinson, Conder, and the best of John's drawings?

## PARIS

A collection of twenty-four paintings by Picabia belonging to M. Marcel Duchamp will soon be the object of a public sale. Although the artistic value of a work of art and its market value are two distinct things, not necessarily depending upon each other, this sale, if there is no buying in, will be interesting for this, that it will show what value the paying public attaches to the work of the Cubists. I say "the Cubists" for convenience, and because works of this sort are generally so designated, but the adepts of the school have long since repudiated this label. The preface to an exposition which they recently made under the modest title of "The art of today" described them as "the representatives of plastic non-imitative art." While the word plastic in connection with cubism is perhaps to be criticized, the definition is sufficiently accurate, but a definition is not a label, and whether they agree to it or not they are always Cubists. This preface is further interesting for the fact that to a certain extent it acquaints us with the intentions of these artists better than does their art. It commences by a special appeal to precedents in the history of art, justifying their doctrines. "History shows that new forms of art have always been treated as absurd until the day when they are looked upon religiously." Has not Montaigne said that "what is outside of our habits is outside of reason?" The public accustomed to imitative art does not understand painting which does not "tell

(Continued on page 9)

## EXHIBITIONS IN NEW YORK

### MODERN FRENCH PAINTERS Wildenstein Galleries

ON THE TOP exhibition floor Mr. Gerald Kelly has hung an exceedingly fine collection of the men whom we will soon be permitted to call "The classics of the French XIXth century." Seurat's "Le Croytoy Amont" confronts from one end of the long gallery a Van Gogh interior, whilst the central position on the long wall is occupied by an early Renoir "Odalisque," that is strongly suggestive both of Courbet in the modeling of the head and Delacroix in the treatment of the costume. One passage around the right hand and the veil on which it rests fore-shadows the later Renoir, of which a superb example is provided by the portrait of a young girl, one of the finest of the smaller Renoirs of the impressionistic period that we ever remember to have seen.

Of the older men, Courbet is represented by a powerfully conceived portrait of a woman, whose head is a stupendous piece of architecture. The Manet, likewise a woman's head, fails by comparison despite the brilliance of its execution.

Degas is represented by a work of the New Orleans period, the well known "Cotton Gin." On the same wall hangs a Rousseau, one of his park scenes with aeroplane and "blimp," playing in a luminous sky, while the Picasso "Woman at Table" from the Quin collection forms the centre of the triptych. It is unusual to find in a small exhibition of the French masters two Berthe Morisots which so perfectly hold their own.

### MODERN DECORATIVE ART Jacques Seligman & Co.

THE TEMPTATION to make fun of this exhibition of modern decorative art, which is being held under the auspices of the "national association of expansion and artistic exchanges," is almost irresistible. The catalogue itself, full of the most barbaric English, is a document which cannot fail to bring smiles to the doziest of lips. One sentence alone, from the pen of M. Georges Henri Riviere, deserves to be remembered as surpassing everything that the advertisers of cosmetics and perfume have so far been able to devise. "Firstly," writes M. Riviere, "the vigor and maturity of an art which in Europe, from the Elite down to the Masses, makes every day new conquests; it must seduce the young and magnificent Nation, the daughter of Light and Liberty, to whom it now turns its open arms."

"Down to the Masses" strikes us as genial exaggeration, since all the works shown are of the most luxurious, and the prices doubtless in proportion. In fact, we never remember to have seen an exhibition of decorative art in which use played so infinitesimal a part. There is not a glass that one could drink out of with comfort, and even the bindings are of a delicacy that demands an airtight glass case for their good health.

Accepting these limitations, the sheer quality of craftsmanship is certainly astonishing. The glasses of Marinot, for example, boast a texture that is positively voluptuous and are superbly modeled into the bargain. Metthey's ceramics glow as though they were of some precious metal. And Dunand's lacquer, incrustated with showers of silver, is, as lacquer, hardly to be surpassed. But for our part, the bookbindings by Pierre Legrain gave us the most pleasure. Perfect in craftsmanship, the modern designs are often deliciously suggestive. We recommend our male readers to study the photograph of the binding which encases "Une Vierge." We had forgotten that these things could be set down with such perfect delicacy.

### STAN

The Artists' Gallery

LOOKING at Stan's exhibition and remembering the portraits and landscapes

that he has painted, powerful, explosive, so filled with militant ugliness as to be positively beautiful, we can only imagine that someone has here advised him to go slow, to show only his more ingratiating things, lest the public be offended. If that be so, we are heartily sorry that Stan has followed so fatal an advice. It is part of Stan's bigness that, having offended, having forced us to exclaim against the horror of his vision, he is able to compel our admiration. But here is neither horror, nor admiration. Some fine, if uncontrolled, painting. Nothing of the bigness that we associate with Stan.

### HORATIO WALKER Ferargil Galleries

AN EXHIBITION, chiefly of watercolors, of about thirty characteristic works by Horatio Walker is now open at the Ferargil Galleries. There is little surprise in Walker's paintings except that he has been able to repeat his themes so often and still retain great freshness. He has a wide following and his admirers will be greatly pleased with this present exhibition.

### MARJORIE PHILLIPS Durand-Ruel Galleries

SEVENTEEN paintings by Marjorie Phillips are now on exhibition at the Durand-Ruel Galleries. The majority of these are landscapes or landscapes with figures, painted with that conservatively impressionistic technique which distinguishes her work.

In all of the pictures, even in those in which figures play a prominent part, there is a very definite sense of time and place. These are, one feels, quite accurate records of the particular section of the countryside or city included within the limits of her canvas. One is quite sure, for example that "Five Miles to Carrollton" is five miles and not six or four; "House on a Hill" is a particular house standing within its own grounds. The curious part of it is that this feeling does not come from stress on detail or the accent of local peculiarities. Rather it is the result of skillful painting combined with an unusually photographic eye.

### P. G. MORIES Rehn Galleries

Several weeks ago the Japanese artist, Foujita, showed at the new Dunsen Galleries several highly amusing and sophisticated paintings of cats. Now P. G. Mories at the Rehn Galleries entertains us with an entire series of cat subjects, executed in sepia wash in a technique strongly suggestive of the Japanese. This little series of drawings makes no pretensions, but please by their restraint and delicacy. Like the Japanese animal painters, Mr. Mories understands the art of omission. Several of the drawings record nicely the sensuous relaxation of a cat's body, the droop of the tail expressive of complete repose. In another drawing that is worthy of note, a cat stretches its back in taut, yet languorously graceful movement.

### JOHN NEWTON HOWITT Ainslie Galleries

TWENTY-TWO landscapes, largely moods of spring and autumn will be shown by John Newton Howitt until March 30th. Mr. Howitt is concerned with the American scene. He is fond of peaceful country—Vermont pastures, rocky Rhode Island fields, the hills of Westchester. "Wind in the Corn" skillfully records the moving of clouds as well as the swaying of stalks. In another canvas, the golden haze of Indian summer deepens the yellow of a carpet of fallen leaves. Several paintings seek the fragile color of early spring. Oftenest, Mr. Howitt is absorbed in the rendition of light slanting through trees.



"SYMPHONY" By HENRI DE MANCE  
Included in the Exhibition of the New Society of Artists. Courtesy of The Knoedler Galleries

### JESSICA McMANN, L. W. Y. SUMNER, HELEN P. STOCKMAN, WILLIAM FISHER Babcock Galleries.

THE SPICE of variety is found this week at the Babcock Galleries, where four artists of varying temperament each show five paintings. Helen Park Stockman, the most vital personality of the group, paints a tight rope walker seen in the concentrated glare of three spot lights against the black masses of a crowd. The landscapes of L. W. Y. Sumner turn instinctively to the solitary and austere, while those of William Fisher reveal a love of sunlight, green fields and charming villages. Jessica McMann's "Before the Race" and "The Strawberry Mare" reveal her knowledge of horses and ability to paint them. The exhibition will close on March 27th.

### CHARLES BATEMAN MYRA MUSSELMAN-CARR MARIO TOPPI Weyhe Gallery, till March 27th

MR. BATEMAN's exhibition leaves us with a sense of dissatisfaction. The landscapes which he shows have suggestions of beauty that somehow never arrives at complete expression. Possibly it is their mystic tinge that lends them an air of vagueness. Possibly the artist's own vision is not quite complete. He uses oil, yet denies the medium its proper qualities, keeping his surface so dry as rather to suggest the pastel. He uses color, yet without conviction. He appears to be happiest when working within a single tone, as in the "Pine Tree," lent by Alfeo Faggi, or in the "Red Barns." Aloof, austere, with the instincts of a recluse, he has not yet, we think, found his medium.

The sculpture of Myra Musselman-Carr is in striking contrast, solid and forceful, if somewhat devoid of graciousness.

The drawings by Toppi are illustrations to the Christian legend from the Annunciation to the Crucifixion and mark what will probably prove to be a transition in his style. Toppi, the Peter Pan of modern art, is growing up. The Nativity holds still some of his old playfulness, the Entry into Jerusalem and Crucifixion two paths along which he may develop.

of mothers and restive children in Jerome Myer's "The Park Concert." Henri de Mance plays upon variations of golden browns and tawny yellows in his painting of a girl playing the guitar, entitled "Symphony." Emile Walters and Morris Hall Pancoast, among the landscape painters, record the colors and shadows of snowy fields. Among the portraits, we have "Baron Szopory" by James Britton and the pleasantly informal "Dan French" by Robert Vonnoh. Other canvases are contributed by John Noble, Eugene Higgins, Ernest Lawson, F. K. Detwiller, Eugene Ullmann, William Donahue, Hayley Lever, Gregory Smith, Sara Hess, Frances Keffer and Althea Platt. The exhibition will be on view until March 27th.

### ELMER MACRAE Montross Galleries

Old Dutch ships and frigates from the early maritime period of the United States form the motives of many of the carved and polychromed panels exhibited by Elmer MacRae at the Montross Galleries. Mr. MacRae knows ships, but seldom lets his technical knowledge interfere with the decorative quality of his panel. In table screens, fire screens and several vertical panels, he carves hollyhocks and tulips in naturalistic interpretation, the vertical stalks rising as if against a lattice or wall. In a few compositions Mr. MacRae abandons both flowers and ships; a peacock panel is one of these, in which bright-hued feathers spread a fan of color across the composition. The exhibition will close on March 27th.

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## Coming Auctions

### OLIVER HENRY PERKINS LIBRARY

A. G. Exhibition, March 15th  
Sale, March 23rd, 24th, afternoons  
and evenings

The library of the late Oliver Henry Perkins is so rich in manuscripts, early printed books and bindings that it is exceedingly difficult to give a comprehensive view of it. Probably it would be fair to say that the bindings are its chief pride, from the marvelous XVth century binding by Nicholas Eve which encases an illuminated manuscript "The Hours of the Blessed Virgin Mary," a manuscript reputed to have been in the library of Henry III, to the latest XIXth century bindings by Zaehnsdorf. Another very rare early binding for the Herodias, printed at Lygdvni, 1624, boasts the arms of Marie de Medicis. Yet another for Waller's Poems, London, 1668, is an excellent specimen of Samuel Mearne's work. There are besides examples of Russian bindings, one with the crowned initials of Anna Pawlowna, Byzantine metal book casings and silver panels, bindings in mother of pearl and tortoise shell and numerous items bearing the arms of historical personages.

Among the manuscripts we may mention the XIIIth century manuscript of the Bible in Latin by an English or Anglo-Norman scribe, illuminated with over one hundred and thirty initials in large size, some of which contain miniatures, several fine Italian and German and Flemish manuscripts from the XVth to the XVIIth century, and a series of Persian manuscripts from the same date.

Important among the printed books, are the exceedingly rare first edition of the Dance of Death by Holbein, Lyon 1538, the first edition of Dürer's Unterweisung der Messung, Nurnberg, 1525, and a fine copy of Young's Night Thoughts, London, 1797, with the plates colored by Blake himself.

### GILLISS ET AL LIBRARIES

A. G. Exhibition, March 15th  
Sale, March 25th

The name of the late Walter Gilliss on a sale's catalogue cannot fail to arouse the interest of any book lover. Mr. Gilliss was one of the finest old school printers and no library can escape possessing examples of his fine workmanship.

The most interesting items in his library are those which relate to Rudyard Kipling, those printed in the Gilliss press, many of them with interesting inscriptions, and the fine set of the Grolier Club publications. The Kipling items include first issues of "The King," "The White Man's Burden," and "Cruisers," only a few copies of each of which were printed for copyright purposes, by the Gilliss press. Other interesting items of the sale include a series of intimate letters from Joseph Conrad to Miss Catherine Willard, concerning the production of "Victory," the autograph manuscript of Richard Le Gallienne's "Pieces of Eight," a crayon caricature of Richard La Gallienne by Max Beerbohm in which the poet is seen balancing two top hats on his famous curls, and an original pen and ink self portrait, by Robert Louis Stevenson with inscription also in Stevenson's hand.

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### MARINE COLLECTION

A. G. Exhibition, March 20th  
Sale, March 25th, 26th

A collection of old marine and naval prints, paintings, and relics, together with a series of ship models, to be sold at the Anderson Galleries on March 25th and 26th, brings to mind the days of "wooden ships and iron men."

The early navies of the United States, England, France and Spain are pictured in engravings, lithographs, aquatints, contemporary watercolors and original oils by such well known artists as Monamy, Whitcomb, Cocock and a host of other contemporary painters, many of whom, despite the intrinsic value of their work, must be catalogued as unknown.

The days of the early whalers and of "Moby Dick" are vividly brought to the present generation by several intricate models of the famous whaling ships, and by rare aquatints displaying various stages in the chase and capture of the whale.

The Spanish Votive Model of the XVIth century, the origin of which is traceable to the quaint hills surrounding Bugos, is possibly the rarest of this early type of Spanish caravel extant. Aside from its decorative quality, it is of great importance to the student of the earliest type of the square-rigged ships.

The early woodwork pictures of marine subjects, of which there is an interesting series, were made by British tars while on long voyages.

The ships' lamps, binnacles, globes and other relics round out a very interesting and comprehensive collection, offering material to the collector and to the lover of the old days of the sea. The collection has been catalogued by Max Williams.

### SHEEHAN ET AL COLL.

A. A. A. Exhibition, March 20th  
Sale, March 25th, 26th, 27th

Furniture, Oriental rugs, tapestries, silver and porcelains from the collections of Mrs. William F. Sheehan of New York, Mrs. Virginia Powell Harris of Maryland and from the Estate of James L. Ogden will be sold at the American Art Association on March 25th, 26th and 27th.

The silver and Sheffield ware includes many fine old pieces of early American and English silver, including a historic George II sterling silver coffee pot by Francis Crump, dated 1756, once owned by General Samuel Ringgold who entertained General Lafayette at his manor, Fountain Rock, Maryland. This coffee pot is being placed on sale by a descendant of the original owner.

The porcelains include many dinner and tea services—sets of fish plates, dinner and dessert plates and decorative pieces. The furniture is of the Hepple-

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white, Sheraton and other English periods, and is mainly of mahogany, inlaid walnut and satinwood. Florentine mirrors, French tapestries, salon suites, state chairs, tapestry covered screens, boudoir and dining room suits and fourteen Flemish, Aubusson, Felletin and Brussels tapestries of the XVIth and XVIIth century are among the most important items of the sale. A series of Oriental rugs complete the collection.

### VANDERBILT FURNISHINGS

A. A. A. Sale in April

We have received the following notice: The American Art Association announces the important sale of the entire artistic contents of the magnificent mansion of Idle Hour at Oakdale, L. I., the country residence of the late William K. Vanderbilt, father of the former Duchess of Marlborough; one of the architectural marvels of the past generation. Built about twenty-five years ago at a cost of more than six million dollars and one of the show places of the fashionable Long Island District, the house with its one hundred and ten rooms and forty-five bathrooms was the centre of a small kingdom of eight hundred acres; five miles of canals flowed through the great woods, the barns alone covered four acres, and beside the mansion ten small houses were dotted about the estate for the feudal retainers of the Vanderbilt family. A huge stable accommodated at one time a stud of seventy-five race horses that carried the colors of the late William K. Vanderbilt on the American turf; the garage held more than one hundred cars during the occasions of the country-house parties which were a feature of the old lavish hospitality of the estate. The property passed on the foreclosure of the mortgage to Harold Vanderbilt, from whom the present owners purchased it.

The property to be offered for sale by the

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American Art Association, Inc., thus comprises a selection of the most valuable objects of a historical house. The tapestries consist of a set of four magnificent hunting subjects, five important verdure and a large French tapestry of superb coloring; the furniture includes several important suites in the Chippendale taste, comprising chairs, settees, tables, bookcases and cabinets, a number of beautifully carved oak credences and chests in the styles of Francois Ier and Henri II, French inlaid marqueterie bedroom suits mounted in cuivre dore, from the finest cabinet makers of contemporary Paris, an important set of tapestry chairs and a group of large Persian and Turkish carpets. Together with the fine fittings will be sold French clock garnitures and porcelains.

A great deal of sentimental interest attaches to the disposal of the famous decorations which have looked down on the innumerable festivities of the Vanderbilt dynasty; and few of the pieces which will come under the hammer are without gorgeous associations of a ball, of visiting royalty or of the financial secrets of the railroad barons in the days of the monetary hegemony of the few.

The sale is set for the last week of April and will take place at the American Art Galleries in New York over a period of several days, when those who have already seen the marvels of the town house will have an opportunity of acquiring, if they wish, some relic of the history of Idle Hour, and of participating in a social function of the first importance.

### VON MOLTHEIM PLAQUES

Sale in April

Hugo Helbing, Munich

In April the auction of the famous plaque collection of Walchev Ritter von Moltheim, Vienna, will take place in the galleries of Hugo Helbing, 15 Wagnmuller St., Munich. This collection includes German, Italian and French works of the XVth and XVIIIth centuries and is one of the most complete and widely known of its kind. Before the war in fact, there appeared a publication of the collection which was edited by Director E. W. Braum of the Museum in Troppau. This was to comprise three volumes. After the appearance of the first volume which contains the German Renaissance plaques, the publishing of the two others had to be stopped because of the war.

The auction offers an unusual opportunity to public and private collectors. A very detailed catalogue with numerous plates is being prepared by Prof. Dr. Max Bernhardt of the State Numismatic Collection of Munich. Orders for the catalogue are now being taken by Hugo Helbing.

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## DEMOTTE

WORKS OF ART

NEW YORK PARIS

## PARIS

(Continued from page 6)

a story." Just as the musician may express himself by sounds which imitate nothing, the plastic artist has the right to express himself by the aid of forms and colors which represent nothing. To what end? one may object. To free art from the weight of reality. This is the theory of cubism succinctly defined. But is it really opening a window upon dream to open it upon geometrical allusions? In all ages the masters of art have avoided the real, but by sublimation not by denial. A great artist, Odilon Redon, of whose work there will soon be an imposing retrospective exhibition at the Pavillon de Marsan, also escaped from the real precisely by sublimation. Certainly geometry is a perfect science, which leads its adepts to unsuspected heights, but what has it in common with cubism except an altogether superficial appearance. As to the connection between the musicians art and that of the painter, to what point can analogy between two such differing forms be allowed, and does it not come from a confusion of terms.

Eighty-seven artists, gathered from all corners of the world have answered the appeal and covered the walls of the hall in the rue Ville l'Eveque with their work. The most divers countries are represented, among others the United States has six artists, P. H. Bruce, Florence Henri, Blanche Lazell, Lucy l'Engle, Gerald Murphy and Ambrose Webster. Each person showing has tried to express his inner ideal by means of abstractions conventional to the cult. It is easy to distinguish in a rather elementary fashion by means of color and forms the character of the artist and his degree of sensitiveness. The question is, is the means of expression at the disposal of the artist used, able not only to attract attention, but to holding it, and to communicate to the spectator this "delectation," which Poussin considered as the end of art. Assuredly the movement of a watch is an interesting thing, with a beauty of its own, but it needs a certain simplicity to imagine that one can make a work of art by magnifying the interior of a watch a hundred times, as Mr. Murphy has done; or like Mr. Carlund, who shows us some piston rings and rods which mean nothing. A catalogue of parts of machinery would be more eloquent.

The impression given by this manifestation was a heavy sense of boredom. Cubism has aged terribly, and one feels it is not capable of rejuvenation. Does this mean that this vast work has been useless? Far from it, it came at the right time and answered to a need. That of reminding artists that art which is purely descriptive and sensual is doomed to sterility. It also reminded artists who had forgotten, the beauty of geometric forms, and the necessity of constructing a picture as one constructs a house. As always is the case, many confounded the spirit with the word, and took for an end what was only intended as a means. Its influence has not only been felt by plastic arts, but also in the applied arts, for which it has been a real source of renewal. It was a discipline to which artists willingly submitted who felt that they were on the wrong road, and led to a fruitful harvest, and it is not as much by its works than by its indirect results that it will count in the history of art.

—H. S. C.

## AUCTION CALENDAR

ANDERSON GALLERIES  
59th St. & Park Ave.

March 23rd, 24th, afternoons and evenings—The library of the late Oliver Henry Perkins of Des Moines, Iowa.  
March 25, afternoon—The library of the late Walter Gilliss of New York.  
March 25, 26, evenings—A naval and marine collection of prints, paintings, ship models, etc.

AMERICAN ART ASSOCIATION  
57th St. & Madison Ave.

March 25, 26, 27, afternoons—Furniture, Oriental rugs, tapestries, silver and porcelains from the collection of Mrs. Virginia P. Harriss of Tawson, Md., and from the Estate of the late James L. Ogden.

BROADWAY ART GALLERIES  
1692 Broadway

March 25, 26, 27—Exclusive furnishings, works of art, Persian rugs, etc.

RAINS GALLERIES  
3 East 53rd St.

March 25, 26, 27—James Kinsella stock of antiques, paintings, silverware, curios, etc., and a series of Renaissance, Brussels and verdure tapestries from a private collection.

PLAZA AUCTION ROOMS  
5-9 East 59th St.

March 23, 24, 25, 26, 27—The Italian and Spanish collection of Don Manuel Sanchez, American furniture and sterling silver from the collection of Mrs. F. Dwight Dowley and oil paintings from the stock of Fisher, Adler and Schwartz.

WALPOLE GALLERIES  
12 West 48th St.

March 23rd, afternoon—Collection of books, original drawings, porcelains.

## BERLIN

(Continued from page 6)

his time. Seventy-three oils are the dominant of the show and they are an overwhelming manifestation of one who was a master of both form and color and who moreover was a towering personality. His life was a hard struggle in many respects, struggle for more existence, struggle for recognition, which among his contemporaries he gained only by a scant few and added to this was the inner conflict of artist living at a transitional period of artistic development. In his graphics and drawings, which unveil with an uncannily accurate eye the weak points of his living contemporary world, he is drawn towards naturalism, while in his paintings there are still many elements of the just declining era of Romanticism. Not unlike Millet, but by far the greater, Daumier interprets the social problems of the present with the somewhat heroic, at times even motionless and rigid forms of the past. This blend though, is worked into a whole so irreproachably harmonious, so direct in its means, so visionary and true that it becomes entirely his personal style and through that exempt from limits and bounds of time and school. Further it is the color that makes these paintings quite unique in expressiveness, a color that is strong yet not garish, full-bodied and sound but at the same time subtle. Self-taught as he was it is astounding how he mastered form and conception, movement and balance of the scene. In a painting like the one lent by the Louvre, entitled "Les voleurs et l'âne," all these capabilities become evident. Or in another "Les chevaux après la bataille" a counter-movement is splendidly indicated through flying clouds on the horizon and the team of horses in a compact mass before this background. A white horse with a rider, seen from the back is outstanding for its vitality. Further there is the "Haleur," the heavy and block-like figure of a man before the exquisitely atmospheric view of sky, water and land, then a small painting entitled "La noyade," which is deeply impressing through giving with a scarcity of means a fathomless gulf of grief. The Rijksmuseum has contributed the painting "Jésus et ses disciples," the composition of which is exquisitely arranged around the light-giving body of Christ. There are many other canvases which call for comment which space denies and then the number of water-colors, drawings, pen and inks, among which are his famous tribunal and theatre scenes, his description of collector's mania, all the episodes from the life of the man in the street, vibrant, pulsating, poignantly moving and full of motion. As a special feature of this exhibition there are to be seen two of the artist's bronzes: a relief entitled "Les fugitifs" which is splendid in movement and treatment and further the figure of a man standing: "Ratapoil," the grandiose persiflage of the adventurer, the would-be gentleman.

Mr. Zatzenstein, the young and enterprising owner of the gallery Matthiesen, in a few concluding remarks in the catalogue (which are rather polemic but throw light upon the weak points of contemporary art production) expresses the hope that the comprehensive showing of the works of a great and representative personality like Daumier might be instrumental in clarifying the mental atmosphere which befalls modern art and helpful to the wrestling and striving artists of to-day in finding an adequate expression of the forces inherent in this epoch.

At Flechtheim's now runs the exhibition of works by Henri Rousseau to the effect that the German capital houses within its walls two displays of works by French artists, a fact that is eagerly commented in certain nationalistic circles. I believe that in front of the candid and pure atmosphere that Rousseau's works exhale, the uproar of conflicting opinions might be appeased. His is a serenity and peace that comfort soul and senses. It is true that with regard to technique he was an amateur, that his means of expression do not live up to his task, but his heart was full of love for nature and all her beings and that fully compensates for the lack of skill in his paintings. Among the thirty or so canvases that are to be seen here, two large ones are conspicuous in the arrangement. In these the dream of a child has materialized on the canvas, the dream of the big virgin forest, with abundantly growing trees and plants, many animals and birds, all that enfolded in a fairy-tale like atmosphere. Paradise lost has been regained by the imagination of a child-artist! It is astounding how in these works the artist masters the scene, how he succeeds in supporting his pictorial enthusiasm by sheer feeling. The colors are clear and

light, sometimes a deep green or red strikes a stronger key, but the air is limpid and calm and nature is without harm and peril. The figural compositions are much less convincing, in them Rousseau's apparent lack of technique becomes much more evident.

\* \* \* \* \*

The third and last among the memorial exhibitions in honor of the late Lovis Corinth takes place at the Fine Art Academy and comprises his graphic oeuvre in more than 800 items. It is a welcome addition to the impression obtained at the show of his oils at the "National" gallery and of his drawings and water-colors in the "Secession" and probably for some time to come the last occasion to see and enjoy the entire production of one of the greatest and most fertile contemporary artist in Germany. In this show I prefer the lithographs to the etchings, because the feeling keeps obtruding, that the pointed, sharply contoured technique of the etching-needle does not lend itself so easily to the artist's primarily and principally pictorial intention. In the lithographs he seems to be much more at his ease and here he develops all of his splendid capacities: the richness of imagination, the easy yet forceful stroke, the vigor and temperament of his impetuous vitality. His themes are taken from the bible, are illustrations to novels, legends, dramatic works, but also the great number of self-portraits, of likenesses of his family prove of the indefatigable work that was the best part of his life.

\* \* \* \* \*

A publication that is deserving of note has appeared at the Ernst Wasmuth publishing company in Berlin. It is a monumental work in two volumes on Chinese architecture by Professor Ernst Boerschmann, richly illustrated with 340 plates in heliogravure. In fact this work is the first attempt to give a survey on the rich range of architectural production in China, which is with its abundantly varying forms a rich source of incitement for both the receptive and the productive mind. The author has studied the material in frequent journeys to China and has made of it a lifelong study. It is his aim to interpret the theme from the point of view of architectural beauty and for this end the historical development has not been emphasized. The different chapters treat separately the various kinds of buildings, a disposition which results in a very clear survey on the manifold and numerous species of Chinese art in the line of architecture.

\* \* \* \* \*

Dr. Hartlaub, director of the "Kunsthalles" in Mannheim, has published a treatise on the enigmatic contents of several of Giorgione's paintings. It is the view of the author that Giorgione was a member of some secret society, perhaps freemason or the like and that he has symbolized in his works the rites and mystic activities of this congregation. The small book flashes into the insight of the painter with a fascinating theory.

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THE ART NEWS is the only newspaper of its kind devoted to the exclusive interests of the art dealer, art connoisseur artists and art lovers in all parts of the world. During the season it reports every week, all the important sales and auctions of works of art, furniture, tapestries, etc. It informs its readers of forthcoming exhibitions and sales all over the world; of additions made to museums and private collections and keeps them informed of the current prices for the variety of things which collectors prize. It maintains regular correspondence with American cities and foreign art centers and reproduces a number of fine paintings and objects of art in each issue.

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## ST. LOUIS

The strongest painting that has been shown in St. Louis this season was that of Lillian Genth, at the Newhouse Galleries. Miss Genth has been coming to us in the annual American show at the City Art Museum almost every year since the inception of that important fall event, and we have watched her grow in freedom and power. It was some seven or eight years ago that she sent us a study of two nude figures, lately emerged from a pool at the foot of a three-decked hillside. The skin of the bathers was still wet, and over the firmly modeled bodies the dappled light played, as it filtered through the leaves of the trees. That picture marked her absolute mastery of the method of painting that is so distinctly hers.

Lillian Genth is a native of Philadelphia, and her first teacher of importance was Elliott Daingerfield. Later she studied with Whistler in Paris, but of his influence there is scarcely a trace. She began early to capture medals and monetary honors. In 1904 the Pennsylvania Academy gave her the Mary Smith prize, and four years later the coveted Shaw Memorial, of the National Academy of Design. Then, in 1911 she won the First Hallgarten prize. She has been an Associate Academician since 1908, and has a fellowship in the Pennsylvania Academy, is a member of the National Arts Club and the Royal Society of Artists of London. She also has membership in the International Society of Arts and Letters. Her pictures are to be found in the National Gallery, Washington, the Metropolitan Museum of New York, the Carnegie Institute, the Brooklyn Museum and a score of other art galleries, both here and abroad. Most of these are figure compositions. She is a master of textures, painting with a breadth of stroke that defies analysis. Her exhibition at the Newhouse Galleries consisted of thirty-seven paintings, most of them on large canvas. In a few she made the garden or a bit of architecture the dominant motif; but a tour of the rooms devoted to her one-man show will convince the visitor that Lillian Genth is interested chiefly in the female figure, whether nude or draped.

## BUFFALO

The latest and perhaps the most important acquisition of the Albright Gallery are four original Greek sculptures, the gift of Mrs. Seymour H. Knox. These date from the third to the fifth century, B. C.

These four originals were selected from a group in Mr. Joseph Brummer's collection. One is a half life size torso of a man, in Parian marble, of the Third century B. C. A second is a very lovely attic head of a woman of Pentellic marble of the late Vth century, B. C. This head, in spite of its worn condition, shows traces of rare beauty. The third, of the same period, is a reclining figure of a Muse, smaller than half life size, is also Attic and in Pentellic marble. It is particularly beautiful for the richness and warmth of color, and also for the simplicity of its drapery. The fourth fragment is a half life size of a reclining torso of a man in Parian marble of the Hellenistic period. Fifth century, B. C.

Mrs. Knox's generous gift has established the true foundation for a distinctive collection—examples of the finest period of Greek art.

Through the courtesy of James F. Ballard of Saint Louis, Mo., Buffalo will have the pleasure of viewing at the Albright Art Gallery, until April 15th, what has been called one of the most remarkable collections of oriental antique rugs in existence. Its owner, a venerable and distinguished globe-trotter, traveled more than 310,000 miles to obtain this collection.

These rugs have been exhibited in the great museums in New York, Philadelphia, Cleveland, Minneapolis, Chicago, Pittsburgh, San Francisco, Indianapolis, Saint Louis and Rochester and wherever they have been shown they have aroused tremendous interest.

## UTICA

Forty-six paintings by American artists is the present exhibition in the Art Gallery of the Utica Public Library. The collection is a loan from the Macbeth Galleries, New York.

## BALTIMORE

An All-Baltimore Art Exhibit, the first ever to be held, is planned for March 30, it is announced by Miss Florence N. Levy, director of the Museum of Art. It will close May 2.

Efforts will be made to secure representative samples of the work of local craftsmen in all fields, whether it be painting, etching, architecture, book-binding, textiles, jewelry or furniture. When the galleries are finally thrown open to the public it is expected that the finest art products of Baltimore will be on view.

Contributions will be submitted to a jury and the best rather than the most recent work of the artist is solicited. It does not matter whether the work has been displayed previously.

The following groups will be represented:

Group 1—Architecture, drawing, etching (and allied processes), painting (any medium) and sculpture.

Group 2—Advertising, bookbinding, containers, furniture, jewelry, silverware, photographs, printing, textiles and sundry.

## STUDIO NOTES

The Ferargil Galleries announced late Thursday afternoon that five pictures of Horatio Walker's had, up to that time, been sold from his current exhibition.

Elsie Southwick Clark returned last week from Paris.

May Fairchild, who has been seriously ill, is now convalescing rapidly.

Wayman Adams has returned to his New York studio after a trip to California and the South where he painted a number of portraits.

Eight of the paintings exhibited by Gladys Brannigan at the recent exhibition of Women Painters at the Pen and Brush Club were sold.

At a recent exhibition in Hartford, Conn., Guy Wiggins sold six important pictures, one of them to Mr. Charles L. Beach, President of Storrs College.

Janet Scudder, who has returned from Florida, was the guest of honor

at the opening of the water color exhibition at the galleries of the National Association of Women Painters and Sculptors on Monday.

Beginning on the 21st of March, Hugh H. Breckenridge, Instructor in painting and drawing at the Pennsylvania Academy of Fine Arts, will exhibit many of his paintings, drawings and lithographs at the Newhouse Galleries in St. Louis.

Frank von der Lancken has recently completed portraits of Mr. Wallis Tener and Mrs. Arthur Lowrie, both of Sewickley, Pa. During his stay in that town he also made several portrait drawings. He plans to hold an exhibition of his work at the Wunderly Galleries in the Spring.

A successful water color show organized by the Holt Galleries has just closed at Lynchburg, Va. Among the larger pictures sold were those by William Starkweather, Gladys Brannigan, Alice Judson and Jean Jacques Pfister. Mr. Starkweather's painting was purchased for the permanent collection of Randolph-Macon College.

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by John Newton Howitt, Mr. 16-30.Art Centre, 65 E. 56th St.—Memorial Exhibi-  
tion of the work of the late Edward Pen-  
field to Apr. 5.Art Student's League, 215 W. 57th St.—Exhi-  
bition by forty pupils of Kenneth Hayes  
Miller, Mar. 15-27th.Artist's Gallery, 51 E. 60th St.—Paintings by  
Stan, Mar. 8th-27th.Babcock Galleries, 19 East 49th St.—Paintings  
by Jessica McMann, L.W.Y. Sumner, Helen  
Park Stockman, William Fisher, Mar. 15-27.Bachstutz Gallery, Inc., Suite 420 to 431 Ritz  
Carlton Hotel, 46th St. and Madison Ave.—  
Paintings by old masters and classical and  
Oriental works of art (from 7th century B.C.  
to 13th century A.D.)Bonaventure Galleries, 536 Madison Ave.—Au-  
tographs, portraits and views of historical  
interest.Brooklyn Museum, Eastern Parkway—Print  
department; Views of modern China by Miss  
Katherine Dreier, Feb. 28-Apr. 3.Brummer Galleries, 43 E. 57th St.—Exhibition  
of prints, paintings and sculpture from the  
John Quinn Coll., including Rousseau's "Jun-  
gle."Catherine Lorillard Wolfe Art Club, 802 Bway.  
—Annual Exhibition of members to Apr. 3.Daniel Gallery, 600 Madison Ave.—Paintings  
by Kuniyoshi, Mar. 8-29.Dudensing Galleries, 45 West 44th St.—  
Selected American and French paintings to  
Apr. 10.Durand Ruel Galleries, 12 E. 57th St.—Draw-  
ings by Gegas; paintings by Marjorie Philips,  
March 16-31.Ehrich Galleries, 707 Fifth Ave.—Intimate por-  
traits of famous authors, done in pastel by  
William H. Cotton, Mar. 17-Apr. 3.Fearon Galleries, 25 W. 54th St.—Paintings  
and drawings by Charles Bargue.Ferargil Galleries, 37 E. 57th St.—Paintings  
by Horatio Walker, Mar. 15-27.F. Valentine Dudensing, 43 E. 57th St.—  
Group exhibition of French moderns, Mar.  
8-27.Gainsborough Galleries, 222 Central Park South  
—Exhibition of paintings by Old Masters  
Grand Central Galleries, 6th floor, Grand Cen-  
tral Terminal—Carnegie International Exhi-  
bition, beginning Mar. 5th. Exhibition of  
bronzes by American artists.P. Jackson Higgs, 11 East 54th St.—Chinese  
bronzes, pottery, sculpture and paintings.Hispanic Society, 156th St., Broadway—Exhi-  
bition of paintings of the provinces of Spain,  
by Sorola.Holt Gallery, 630 Lexington Ave.—Paintings  
by Esperanza Gabay.Independent Artists—Waldorf-Astoria, Fifth  
Avenue and 34th St. to Mar. 28.Kennedy Galleries, 693 Fifth Ave.—Old Eng-  
lish color prints after Morland, old maps.Keppel Galleries, 16 E. 57th St.—Paintings  
drawings, woodcuts, etc., by Lepere, to  
Mar. 27.Kleinberger Galleries, 725 Fifth Ave.—Ancient  
paintings, primitives, old Dutch masters.Kleykamp Galleries, 3-5 East 54th St.—"The  
Japanese Moderns," to Mar. 28.Knoedler Galleries, 14 East 57th St.—New So-  
ciety of American Artists, Mar. 15-29.Krauschaar Galleries, 680 Fifth Ave.—Water  
colors and sketches by Margaret Sergeant;  
beg. April 1, paintings by Burlin.John Levy Galleries, 559 Fifth Ave.—Import-  
ant paintings by old masters and modern  
artists.Lewis and Simmons, Heckscher Bldg., 730  
Fifth Ave.—Exhibition of early Russian  
ikons, old masters and art objects.Macbeth Galleries, 15 East 57th St.—Specially  
selected pictures by American artists; land-  
scapes by Guy Wiggins; etchings by Emil  
Fuchs, Mar. 9-28.Macy Galleries, Broadway and 34th St.—  
Paintings by contemporary American artists,  
to Apr. 15.Medici Galleries, 113 West 57th Street—Exhi-  
bition of Medici Prints in color after the  
old Masters.Metropolitan Museum, Fifth Ave. & 86th St.—  
Decorative Arts from the Paris International  
Exhibition.Milch Galleries, 108 West 57th St.—Paint-  
ings of French Cathedrals by Pieter van  
Veen, Mar. 22-Apr. 10; Water colors and  
drawings, recent etchings by Childe Has-  
sam, Mar. 22-Apr. 10.Montross Galleries, 26 East 56th St.—Carved  
and painted panels and screens by Elmer  
L. MacRae, to Mar. 27.National Assn. Women Painters and Sculptors,  
17 E. 62nd St.—Exhibition of watercolors  
and pastels.National Arts Club, 15 Gramercy Park—  
Exhibition of copies of old masters, March  
3-26.National Academy of Design, 215 W. 57th  
St.—One Hundred and first Annual exhibi-  
tion, Mar. 20-Apr. 11.New Gallery, 600 Madison Ave.—Paintings by  
Maxa von Nordau, beginning Mar. 20.New York School of Applied Design for  
Women, 160 Lexington Ave.—Exhibition of  
Competitive Cover Designs for "The House  
Beautiful," Mar. 22-29.Persian Art Center, 50 East 57th St.—Exhibi-  
tion of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings  
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—Drawings of  
cats by P. G. Mories, Mar. 15-29 an "Epoch  
in American Art" beg. Mar. 17.Reinhardt Galleries—Important paintings by  
old masters.Salmangundi Club, 47 Fifth Ave.—Water color  
Exhibition to Mar. 26.School of Design and Liberal Arts, 212 W.  
59th St.—Landscapes and recent flower  
studies by Irene Weir to Apr. 15.Schwartz Galleries, 517 Madison Ave.—  
Marine paintings by Frank Vining Smith  
until Apr. 3.Scott & Fowles, 667 Fifth Ave.—18th century  
English paintings; modern drawings.Jacques Seligmann, 705 Fifth Ave.—Exhibition  
of French contemporary decorative art, be-  
ginning Mar. 15.Wildenstein Galleries, 647 Fifth Ave.—Exhibi-  
tion of important modern French paintings.  
benefit exhibition of paintings by Fragonard.Max Williams, 538 Madison Ave.—Ship mod-  
els, opening exhibition of painting and old  
prints.Yamanaka Galleries, 680 Fifth Ave.—Exhibition  
of Chow and Tang bronzes, stone sculptures  
and porcelains, beg. Mar. 8.Howard Young Galleries, 634 Fifth Ave.—  
paintings by Vampolini.Weyhe Galleries, 794 Lexington Ave.—Paint-  
ings by Charles Bateman and sculpture by  
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